

VOGUE

INCORPORATING VANITY FAIR



BETWEEN-SEASONS FASHIONS • JULY 15, 1937 • PRICE 35 CENTS

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Now they drive themselves...



THE life of any modern child may be divided into two periods: (1) he is driven places; (2) he drives himself places.

And all too often he begins driving himself and his friends in a car that has been handed down, or in a car so old that no one could be certain of its safety.

Any thoughtful mother can feel more care-free when her children begin their driving careers in a LINCOLN-ZEPHYR.

The qualities that appealed to her when she chose this new kind of car make her glad that the children, too, can use it.

It is as safe a car as there is on the roads today — big, comfortable, evenly balanced,

with a low center of gravity. The unique construction of the LINCOLN-ZEPHYR is, first of all, a safety factor. Body and frame are one, welded together, a rigid structure like a bridge of steel. To this strong framework — top, sides and floor — steel paneling is welded. All glass is Safety Glass.

Steering is so easy that the LINCOLN-ZEPHYR may be directed almost by a finger-tip. The car is smooth in traffic and gentle in parking. The quiet power of the 12-cylinder motor

is, in itself, an element of safety. It gives the driver assurance and increases ability to drive well. Sensitive and sure brakes control swiftness at a touch.

"Now they drive themselves in a LINCOLN-ZEPHYR." . . . Many a mother finds these words comforting. . . . She can wave good-bye to her children with a lighter heart — because they go in a LINCOLN-ZEPHYR. *Lincoln Motor Company, builders of Lincoln and Lincoln-Zephyr V-12 motor cars.*

LINCOLN-ZEPHYR V-12



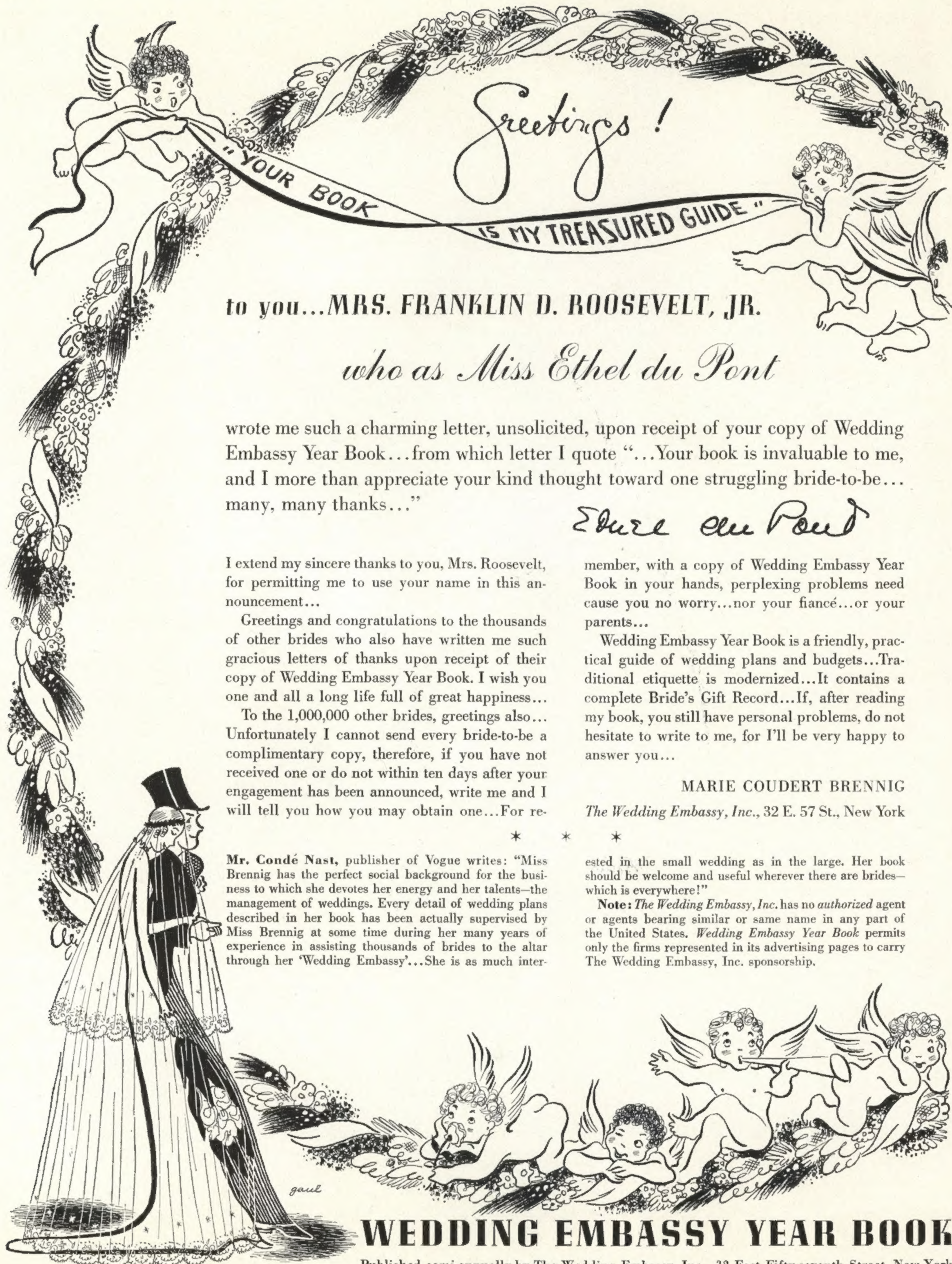
THE CAR THAT IS PRICED BELOW ITS SPECIFICATIONS



PEDIGREE CERTIFICATE
FROMM SILVER-FOXES
Name of Fox: _____ Date: _____
Breed: _____ Color: _____
Owner: _____
This certificate is valid only when the fox is accompanied by the original tag and the original tag is sealed to the nose of the fox. The original tag is sealed to the nose of the fox by the Fromm Bros., Inc., Hamburg, Wis. The original tag is sealed to the nose of the fox by the Fromm Bros., Inc., Hamburg, Wis. The original tag is sealed to the nose of the fox by the Fromm Bros., Inc., Hamburg, Wis.

July . . . yet it's open season for airy, light FROMM Silver Foxes. Witness this little jacket fashioned of amazingly supple *bright-with-silver* skins. Wonderfully becoming . . . just warmth enough for summer breezes . . . as completely practical as it is fabulously beautiful. FROMM Bros., Inc., Hamburg, Wisconsin.

KNOW THE PEDIGREE OF THE SILVER FOX YOU BUY. This medallion is sealed to the nose of every genuine Fromm-Pedigreed Fox. To receive the free pedigree of the Silver Fox you purchase, mail the medallion to Fromm. **FROMM** *Bright with Silver* **PEDIGREED FOXES**
C O U R T E S Y , G U N T H E R F U R S , N E W Y O R K



to you...MRS. FRANKLIN D. ROOSEVELT, JR.

who as Miss Ethel du Pont

wrote me such a charming letter, unsolicited, upon receipt of your copy of Wedding Embassy Year Book...from which letter I quote "...Your book is invaluable to me, and I more than appreciate your kind thought toward one struggling bride-to-be... many, many thanks..."

Ethel du Pont

I extend my sincere thanks to you, Mrs. Roosevelt, for permitting me to use your name in this announcement...

Greetings and congratulations to the thousands of other brides who also have written me such gracious letters of thanks upon receipt of their copy of Wedding Embassy Year Book. I wish you one and all a long life full of great happiness...

To the 1,000,000 other brides, greetings also... Unfortunately I cannot send every bride-to-be a complimentary copy, therefore, if you have not received one or do not within ten days after your engagement has been announced, write me and I will tell you how you may obtain one...For re-

member, with a copy of Wedding Embassy Year Book in your hands, perplexing problems need cause you no worry...nor your fiancé...or your parents...

Wedding Embassy Year Book is a friendly, practical guide of wedding plans and budgets...Traditional etiquette is modernized...It contains a complete Bride's Gift Record...If, after reading my book, you still have personal problems, do not hesitate to write to me, for I'll be very happy to answer you...

MARIE COUDERT BRENNIG

The Wedding Embassy, Inc., 32 E. 57 St., New York

* * *

Mr. Condé Nast, publisher of Vogue writes: "Miss Brenning has the perfect social background for the business to which she devotes her energy and her talents—the management of weddings. Every detail of wedding plans described in her book has been actually supervised by Miss Brenning at some time during her many years of experience in assisting thousands of brides to the altar through her 'Wedding Embassy'...She is as much inter-

ested in the small wedding as in the large. Her book should be welcome and useful wherever there are brides—which is everywhere!"

Note: *The Wedding Embassy, Inc.* has no authorized agent or agents bearing similar or same name in any part of the United States. *Wedding Embassy Year Book* permits only the firms represented in its advertising pages to carry *The Wedding Embassy, Inc.* sponsorship.

WEDDING EMBASSY YEAR BOOK

Published semi-annually by The Wedding Embassy, Inc. • 32 East Fifty-seventh Street, New York

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Washington: FRANK R. JELLEFF, INC. • JULIUS GARFINCKEL & CO.

Thank You!

IMAGINE a beauty cream (Endocrine) that contains a vital, active principle of life that can be absorbed through the skin.

Imagine this principle working for you, every night, until lines and wrinkles, furrows and crow's feet, are smoothed away—and the skin of your face, neck and hands glows with vitality and the look of youth.

Not every woman, by any means, is capable of imagining this. So the makers of Endocrine, having submitted Endocrine to two years of scientific tests by skin specialists, needed to find a group of women who can accept a new discovery on its merits—a group of women who reject nothing merely because it is "strange" or "new".

We went, therefore, to you, the readers of Vogue. You are the women whose approval and example set every fashion, in life as well as in dress. Among you are the first women who rode astride, who played tennis, who broke 100 at golf, who piloted their own planes. And so in Vogue, two months ago, appeared the first announcement of Endocrine.

That announcement made history. You wrote to us, by hundreds, for Endocrine. You must have gone by thousands to the leading stores of America, asking for Endocrine—for store after store reports to us that they have placed it in stock to satisfy your demand. You must have used Endocrine faithfully, following the simple scientific directions, because you are now graciously writing to tell us of the splendid results you are gaining through the use of Endocrine.

And so we say "Thank You!" Thank you for your willingness to read the long scientific announcement of Endocrine in Vogue, May 15th. Thank you for

your open-mindedness and your swift action when you realized that Endocrine was practical and desirable. Thank you for setting a fashion in favor of Endocrine, making it a necessity and not a luxury on the dressing tables of women who appreciate a new scientific method of caring for the complexion, a new way to lift the signs of middle age from their faces and their hearts.

At the left side of this page, we print for your convenience a partial list of the principal stores where Endocrine is now sold. To this long list we should add, if space permitted, an even longer list of leading pharmacies, of stores in smaller communities, and of beauty shops in Newport and other summer capitals. Thanks to you, Endocrine is now available almost everywhere. But if you are away from all good shops, send \$3.50 for a jar containing one month's supply, and new instruction book, to ENDOCREME, 551 Fifth Avenue, New York.

Postscript to new friends

If you were abroad when the May 15th Vogue appeared, you should be informed that Endocrine is the only beauty cream which contains Dihydroxyestrin, a special endocrine substance first produced by a research laboratory for the use of physicians to increase the supply of the natural endocrine, as it is diminished. Dihydroxyestrin is absorbed through the skin, aiding changes which help remove wrinkles and flabbiness. It affects only the areas where it is applied. While Endocrine is recommended as a preventive of wrinkles and an aid in removing them, it has also in a number of cases proved useful in refining enlarged pores, in helping the skin to recover quickly from sunburn and windburn, and in giving freshness and suppleness to the skin of the face, neck and hands.



Fifth Avenue Stores

Tuxedo Park

The front of this dinner dress is held with a self necklace of its blue patterned handkerchief linen. "To protect its color we advise Lux care!" JAY-THORPE



Spring Lake

A rough textured print in wine, blue or green is a find at fifteen dollars. "And with Lux its upkeep is practically nothing," adds THE TAILORED WOMAN



Nantucket



"It's two piece, it's printed, and it's Luxable. This culotte is one of our most popular resort costumes. Do protect it with Lux," urges BONWIT TELLER

Bar Harbor



Very full, very sleek, this tarpaulin skirt in London tan with classic white cashmere tuck-in. "Lux will care for them both," says DE PINNA

Famous Stores everywhere say—"We recommend LUX"

star Luxable vacations



Bonwit Teller—Henri Bendel—De Pinna
 Jay-Thorpe—The Tailored Woman
 Milgrim—Saks Fifth Avenue

Southampton

Everywhere

Stripes don't come any smarter than Bendel's patriotic red, white and blue silk! It's a joy for wear and for care—it Luxes.



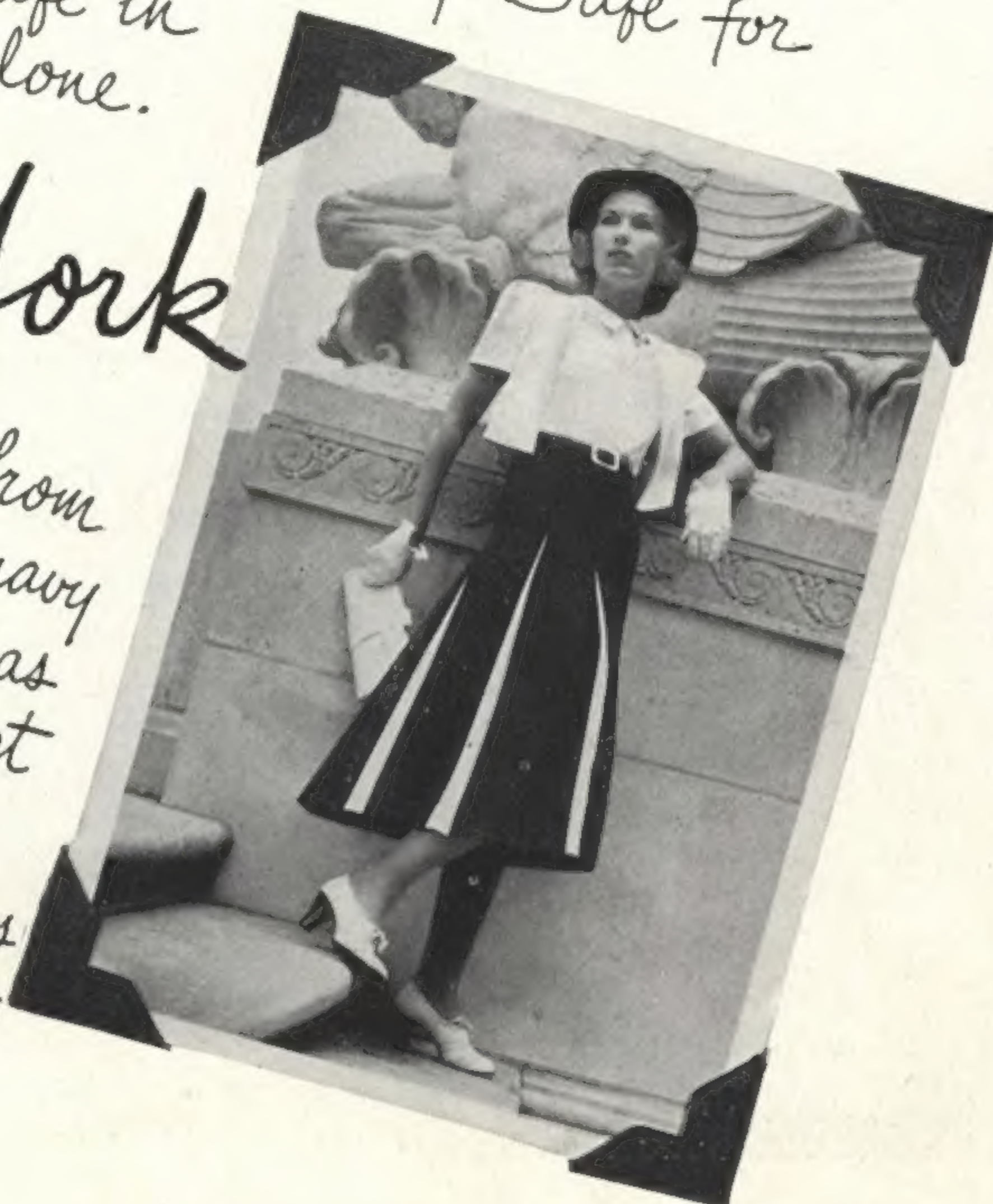
Lux protects the color, the bloom and texture of lovely fabrics. Especially made to do this, it has no harmful alkali, eliminates injurious cake-soap rubbing. Safe for everything safe in water alone.



Newport Spanking white like an officer's uniform! Despite its blue blocked edge, this white Shan is easy to care for. "With Lux, of course," cautions MILGRIM

New York

"Flashes of white from a suavely plaited navy skirt are almost as exciting as the fact that this swank ensemble Luxes," says SAKS FIFTH AVENUE



RESTAURANTS—dining

DIVAN PARISIEN

17 East 45th St.

Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad. Luncheon and Dinner. Finest vintage wines, and liquors. Air Conditioning. Vanderbilt 3-7897

JANE DAVIES'

145 West 55th St.

Luncheon 50c, 60c, 75c Dinner 1 and 1.25
Vintage Wines

ALEXANDRA RESTAURANT—8 East 49th Street. Champagne cocktail dinner \$1.10 to \$1.50. Daily 5 to 8:30 P.M. Scientifically air-cooled. The most talked about dining place in New York.

CRILLON, 116 E. 48th St., justly famous for cuisine and cellar. Prix-fixe luncheon and dinner in the restaurant. London Buffet in the Bar before the theatre; all you desire—one dollar. Air-conditioned.

HENRI—"A Bit of Paris in New York"

Finest food prepared in the true French manner. Luncheon à la carte. Dinner from \$1.50, 5-10 daily. Naturally cool • 40 West 46 Street • BRyant 9-4340.

THE BLUE BOWL AT 157 EAST 48th ST. specializes in good food served in informal and friendly surroundings. The kind of place you return to again and again. Luncheon 50c & 75c, Dinner 75c to \$1.15.

KENTUCKY SERVES A MEAL

Featuring Sunday Night Supper

served five until nine P.M.

Elizabeth D. Reynolds, Inc., 15 East 48th St.

GRIPSHOLM—324 East 57th Street. The Swedish restaurant featuring Swedish hors d'oeuvres with luncheon and dinner. Luncheon 75c, dinner \$1.25. Cocktail hour. ELdorado 5-8476.

MIYAKO—JAPANESE CUISINE, 340 West 58th St. Columbus 5-0577. Famous original Sukiyaki and Tempura Cuisine. Excellent luncheon and dinner. Open from 12 to 11 P.M.

CAFE TROUVILLE, 112 E. 52nd St.—where you always meet your friends. Lunch, Dinner, Supper with Buntz Pendleton at the piano & Pat Hays & Jimmy Ashley singing their original songs. EL 5-9234.

THEODORE'S RESTAURANT, 4 East 56th Street, Plaza 3-6426. One of New York's outstanding restaurants under personal supervision of Theodore Tiltze. Luncheon, Cocktails & Dinner. Closed Sundays.

RESTAURANT MAYAN, 16 W. 51 St., Rockefeller Center. Popular rendezvous for luncheon, cocktails and dinner. Luncheon entrées from 60c. Dinner Prix Fixe served in sizzling skillet \$1.50, and à la carte. Delightfully air-conditioned.

GRAND CENTRAL TERMINAL RESTAURANT and Oyster Bar, Lower Level, Grand Central Terminal. Nationally famous for sea food. Lunch from 65c. Dinner from \$1., à la carte. Delightfully air-conditioned.

ROCKEFELLER PLAZA RESTAURANT—32 West 50th. Upstairs—the Plaza Room for Breakfast, Luncheon (from 75c), Cocktails, Dinner (from \$1) and Supper. Downstairs—the Old New York Room for Luncheon (from 75c), Cocktails and Dinner (from \$1). Both rooms are interesting, smart and informal. Delightfully air-conditioned.

24 WEST 55 ST. CAFE & RESTAURANT (Rockefeller Apartments—just off 5th Ave.). Smart, restful atmosphere. Excellent cuisine. Delicious butter croissants, brioche, home-made cinnamon buns and pies. Breakfast combinations from 25c; Luncheon from 60c; large cocktails from 25c; Dinner from \$1.00. Also à la carte. Delightfully air-conditioned.

THE ROGER SMITH—40 EAST 41st ST. A step from 5th Ave. shops, is this ideal, air-cooled oasis for superb food (Luncheon about 50c; Dinner \$1) and gorgeous double size drinks (from 25c).

CAFE CONTINENTAL, 10 EAST 52nd STREET. Cuisine Continental. Liquors and vintage wines. Luncheon \$1.00. Dinner \$2.00. Music by Adler & Taubman. Comfortably air-conditioned. EL 5-9144.

GOLDEN HORN, Armenian—Turkish. Where the connoisseur may find exquisitely prepared & classic dishes of the Orient. Wines & liquors. Luncheon 65c, Dinner \$1.25. 39 W. 51 St., N. Y. EL 5-8900.

CLAREMONT INN & GARDENS
124th STREET at RIVERSIDE DRIVE
NO COVER DINNER \$1.50 NO MINIMUM
LUNCHEON \$1.00 • TEA 50c • SUPPER A LA CARTE
JOLLY COBURN and his Orchestra
DIRECTION • ARNOLD SCHLEIFER

NEW YORK'S Smartest ENTERTAINMENT

LUNCHEON—COCKTAIL HOUR
DINNER—SUPPER

Persailles
AMERICA'S FINEST CUISINE
NEW YORK CITY
151 EAST 50th STREET ELdorado 5-8028-8029

THE GOURMET'S GUIDE

Even if you have a national reputation as a hostess, you like to get away from your own dining-room and the routine of meal-planning and the repertoire of your cook. You like to go out to dinner on Thursday nights and other nights, too, but don't let these excursions become stereotyped. Sometimes you become a bit too complacent about your discovery—that little Mexican or Italian or America 1937 place. In order to shake up your settledness, we offer on this page a list of places with a range of prices, cuisines, and atmospheres, where you can repeat that Christopher-Columbus feeling that comes from new vistas—even new vistas of food.

Summer eating, you know, doesn't have to be a matter of a few nibbles of salad and cold cuts. On the contrary, a hot dish (curry, say) coming in the midst of a cold meal tastes even better than at any other time. Or you can start a meal with steaming Consommé Bellevue—a great restorative for your appetite and cooling besides, because it has something scientific to do with opening the pores. In summer, chefs all outdo themselves in the matter of salads, and a cool crisp one out of a wooden bowl—with dessert and coffee—is a meal in itself. But in a new environment, even a sandwich takes on new flavour.

Branch out, then—head your car in a different direction—eat out-of-doors or in—or both (first course on the terrace, main course inside) and try something new. And by and by, after you've experimented enough, you'll find that people will start calling you up and saying, "You know so many places, tell us where...."

RESTAURANTS—dining

THE GOTHAM

Fifth Avenue at 55th Street

For luncheon, cocktail hour, dinner, and supper, you will find complete satisfaction of your tastes in one of the Gotham's three famous rooms... When occasion calls for a setting of unusual charm—the Renaissance Room... When you prefer an intimate atmosphere—the quaint Alpine Grill, "Switzerland on the Avenue". For the cocktail hour—the Gold Room Cocktail Lounge, favored by smart New Yorkers.

THE BEVERLY, Lexington Ave. at 50th St. Luncheon-Dinner-Supper; Cocktail Hour 5-7; Musical Trio; incomparable cuisine, selected wines & liquors at moderate prices. For reservations, call PL 3-2700.

PORTOROSE, 154 W. 13th St. One of New York's best Italian restaurants. Ortolani Birds (in the manner of Lucullus), Shad Roe Portorose—specialties. Wines & Liquors. Luncheon—Dinner. ST. 9-9122.

RESTAURANTS—with dancing

LE COQ ROUGE—65 E. 56th St. Internationally famous cuisine. Continental atmosphere. Luncheon, Dinner & after theatre. Dancing. George Sterney's Orchestra and "Le Coq Rouge Trio." Res. PL. 3-8887.

EL CHICO

80 Grove St., N.Y.C.

Greenwich Village. Spanish Restaurant. Dine and Dance in the atmosphere of Old Spain—Spanish Revue. 6 P.M. to 3 A.M. Dinner \$1.50—\$2.00; cover after 9:30—50c nightly, \$1.00 Saturday. Chelsea 2-4645. Listen to N.B.C. every week.

DIMITRI'S CLUB GAUCHO—245 Sullivan St. Romantic Latin Atmosphere—Typical Argentine Food and Entertainment—Famous Gaucho Orchestra. Open from 5 P.M. till 4 A.M. STuy. 9-8836.

VALHALLA

141 West 54th St.

Luncheon 85c Original Swedish Hors d'Oeuvres \$1.50
Dinner Entertainment and Dancing until 3 A.M. No Cover.

OUT-O'-DOORS

PAVILLON MARGUERY

47th St. & Park Ave.—Wickersham 2-8494

The only garden in New York where you can lunch and dine al fresco protected from heat and sudden showers. Canopy cooled by unique spray. Garden newly decorated. Entertainment and daily specialties.

10 W. 55 FRANCES LYNN 52 E. 52
Smart Clientele, deft service, delicious food.
For "Pennywise New Yorkers"
Luncheon 50c, 65c Dinner 75c, \$1.

LA CHAUMIERE, 163 E. 56th St. A real French A La Carte Restaurant. "House reserved for those who know how to wait, eat & appreciate". Massé, formerly chef of Inter-allied Club in Paris. EL 5-9210.

LA CRÉMAILLÈRE, Restaurant Français, Atop 30 West 59 St. Commands a glorious view of the Park. Afternoon cocktails served in the Garden. Delightfully cool. Open Sundays 1 P.M.—10 P.M. EL 5-9246.

JANET OF FRANCE, 237 W. 52 St., W. of B'way. Famous for "Onion Soup". Plank Steak Dinner \$1.50. Regular French Dinner \$1.00. Luncheon 65c. Enjoy our open air garden. COLUMBUS 5-8717.

LITTLE OLD MANSION—61 E. 52 St. Unusual Food Served in One of New York's Delightful Old Houses. See our old world miniature garden. Lunches 50c up. Dinners 85c up. Catering. EL 5-7868.

PROMENADE CAFE—The Plaza, Rockefeller Center. New York's smart outdoor restaurant at the foot of cool Prometheus Fountain. Dancing nightly until 2 A.M., except Sundays; William Farmer's Orchestra. Luncheon from \$1.00—Dinner from \$1.50—Cocktails from 35c. Two enclosed, delightfully air-conditioned restaurants flank the Cafe.

CASTLEHOLM—Parc Vendome, 344 W. 57th St., Newest Swedish restaurant. Unlimited helpings of Smörgåsbord with epicurean full-course dinner. \$1.25. Luncheon 60c. "A treat to repeat". CI. 7-0873.

MARINE ROOF—HOTEL BOSSERT

Brooklyn Heights. Marvelous Harbor View. Bill McCune's Swing Band (broadcasting WOR network). Dancing—Dinner—Supper. Main 4-8100.

NIGHT CLUB

LEON & EDDIE'S—33 W. 52—We scour the world for delicacies to fill you up but never let you down. Come for dinner and stay all night. Air-conditioned. Lunch—Dinner—Supper—Cocktails.

LOUNGE BAR

JIMMY KELLY'S—"The Montmartre of New York". 181 Sullivan Street. Dinner \$1.25 to \$1.75. 3 shows nightly—9-12-2:30 A.M. Featuring Inga Birg—Interpretive Dancer. ALgonquin 4-1414.

WESTCHESTER

LEIGHTON'S TAVERN, Saw Mill River Pkwy., Ardsley, N. Y. Indoor & outdoor dining on Woodlands Lake. Dancing nightly except Monday. Min. \$1.00. Saturdays & Holidays \$2.00. Cocktail Lounge.

LAWRENCE FARMS INN, Mount Kisco, N. Y. (Rt. 117, bet. Chappaqua & Mount Kisco.) Management of Mrs. Raymond Shipman formerly of Pettibone Tavern, Simsbury, and Dublin Inn, Dublin, N. H.

HORSE & HOUND INN, South Salem, N. Y. On Route 123, between Bedford Village and Ridgefield. An English Inn over 30 years old. Breakfast, Luncheon, Tea & Dinner. Phone South Salem 123.

THE NEW TUMBLE INN, Albany Post Road, Croton-on-Hudson, N. Y. Rebuilt, completely refurnished, redecorated. Luncheon—Cocktails—Dinner. Music nightly by Bill Smith & his Cornellians.

LONG ISLAND

ROUND HILL RESTAURANT, S. Huntington, L. I. Cuisine Française—Fireplace—Wines & Liquors. Open all year. 34 miles from N. Y. on Jericho Turnpike, Rt. 25. Huntington 1371.

CANOE PLACE INN & COTTAGES, Southampton. Tel. Hampton Bays 150. 40 attractive Guest Rooms. "Seafood at its Finest". Famous for Clams à l'Anchoise—Duckling à l'Orange. Mid-day Dinner \$1.50.

LEO GERARD'S, Jericho Turnpike, S. Huntington. Dine and Dance. Lana Webster Orchestra (direct from Onyx Club). Famous for Lobsters—Clams Casino—Clam Pie. Old Pine Taproom. Fireplaces.

BERKSHIRE FOOTHILLS

OLD DROVERS INN, Dover Plains, N. Y. Phone 68. (N. Y. C. phone, Ship Grill, WI. 2-0582.) 80 miles on R. 22 from N. Y. Fully Licensed Taproom, Gift Shop & Tea House, Week-end Guests. O. C. Potter, Mgr.

CONNECTICUT

THE WHITE TURKEY INN—Bullit 1760. 3 miles north of Danbury, Conn., on Rt. 7. A unique place to dine. Food and drink for the Gourmet. Luncheon & Dinner \$1.00 to \$2.50. Telephone Danbury 1577.

THE TIDE MILL—On Southport Harbor, feature lobster, seafood Newburgs, clam chowder. Buffet suppers on open porch overlooking Harbor. Meals \$1.00 to \$2.25. Tel. Fairfield 900.

THE SPINNING WHEEL, Redding Ridge, A Country Inn, open all year, 12:30 to 8 P.M. Spacious gardens. Danbury-Bridgeport Hwy. Route #58. For all who love to dine well and bountifully.

THE PETTIBONE TAVERN (Weatogue), Simsbury, Conn. From N. Y. Route 10, College Highway; from Boston via Stafford Springs. Charming old Tavern of Colonial Days. Outdoor garden. Simsbury 203

MASSACHUSETTS

VISIT THE LOBSTER HOUSE, Provincetown, for an authentic Cape Cod shore dinner. Charcoal Grill. Same management as Beach Terrace. Favorite cocktail rendezvous of the artists' and writers' colony.

BUTTERCUP HILL TEA ROOM, Lunenburg, Route 2 out of Boston. "Food of the same quality and character that I would serve if you were guests in my own home."

THE TOLL HOUSE, Whitman. Built 1709. Route 18 from Boston to Cape Cod. Nationally renowned. Spacious old fashioned outdoor garden, delightfully landscaped. Luncheon—Afternoon Tea—Dinner.

WASHINGTON

HARVEY'S FAMOUS RESTAURANT—1107 Connecticut Avenue. Famous for notable dinners and distinguished diners since 1858. Your Washington visit should include this far-famed epicurean rendezvous in the Nation's Capital.

THE "RIVIERA" OF AMERICA
The gay and sparkling
RIVIERA FOLLIES
FEATURING
AMERICA'S LOVELIEST GIRLS
THREE SHOWS NIGHTLY FOR DINNER AND SUPPER
INCLUDING THE "2:45 A. M. FOLLIES"
AN ENTIRELY DIFFERENT SHOW
with NEW NUMBERS AND ADDED ACTS.
Ben Marden's
RIVIERA
JUST ACROSS THE
GEORGE WASHINGTON BRIDGE

HAMMER BRAND*Persian Lamb***A FUR THAT HAS WON COMPLETE FAVOR**

There was a time when Persian Lamb found highest favor with the older woman. Today—the debutante follows mother's lead. That's because she's discovered "HAMMER-BRAND" . . . Persian Lamb at its most beautiful best . . . the fur that conceals its durability under a cloak of pure glamour.

"HAMMER-BRAND" represents the hand-processing method employed by the world's oldest and largest specialists in the Persian Lamb field. It is the mark of fur that is lustrous . . . rich in tone, whether grey or black . . . tightly curled . . . supple enough to swing into the season's smartest silhouette . . . sturdy enough to wear long and well and to submit gracefully to restyling. Let your next fur coat combine the durability and glamour of Hammer-Brand Persian.

HERMAN BASCH & CO., INC.

Oldest and Largest Processor of Persian Lamb



HERMAN BASCH & CO. INC.



A T Y O U R F A V O R I T E F U R R E T A I L E R



A world cruise is partly this: dining, dancing, partying. The *Empress* has space to enjoy these things—more space per cruise passenger than any other ship afloat.

A ROYAL LADY GIVES A FOUR-MONTH PARTY

Round the World

When the *Empress of Britain* sails from New York next January 8, she will be hostess to one of the world's longest and most lavish parties. For 128 days she will play the royal lady—not only with luxurious ship-life, but with holiday visits to 108 ports and places. She will stint neither time nor ports, fun afloat nor sights ashore. Leaving wintry New York, she will find the Spring off Madeira and follow it round the world. Apple blossoms will welcome her return.

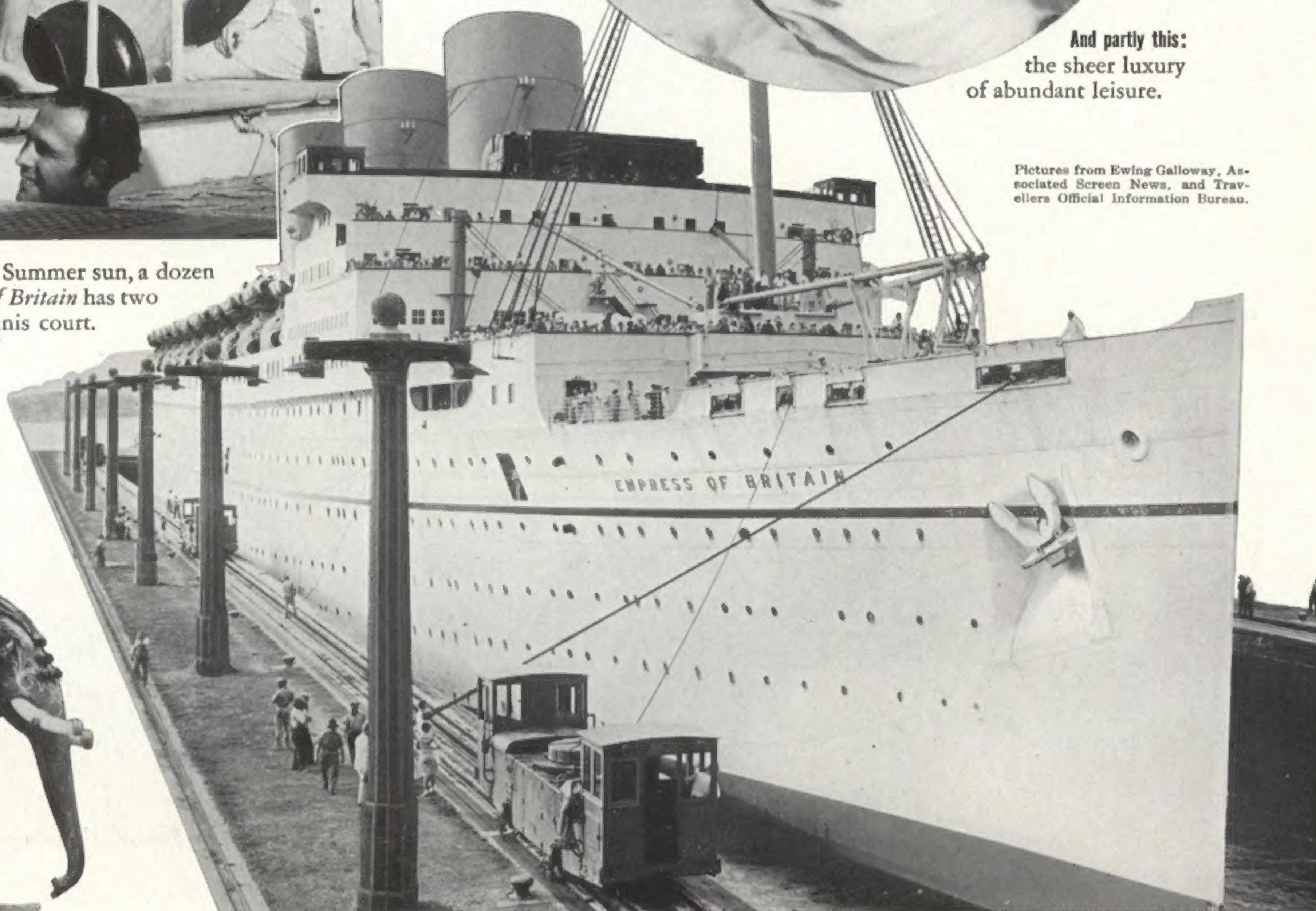


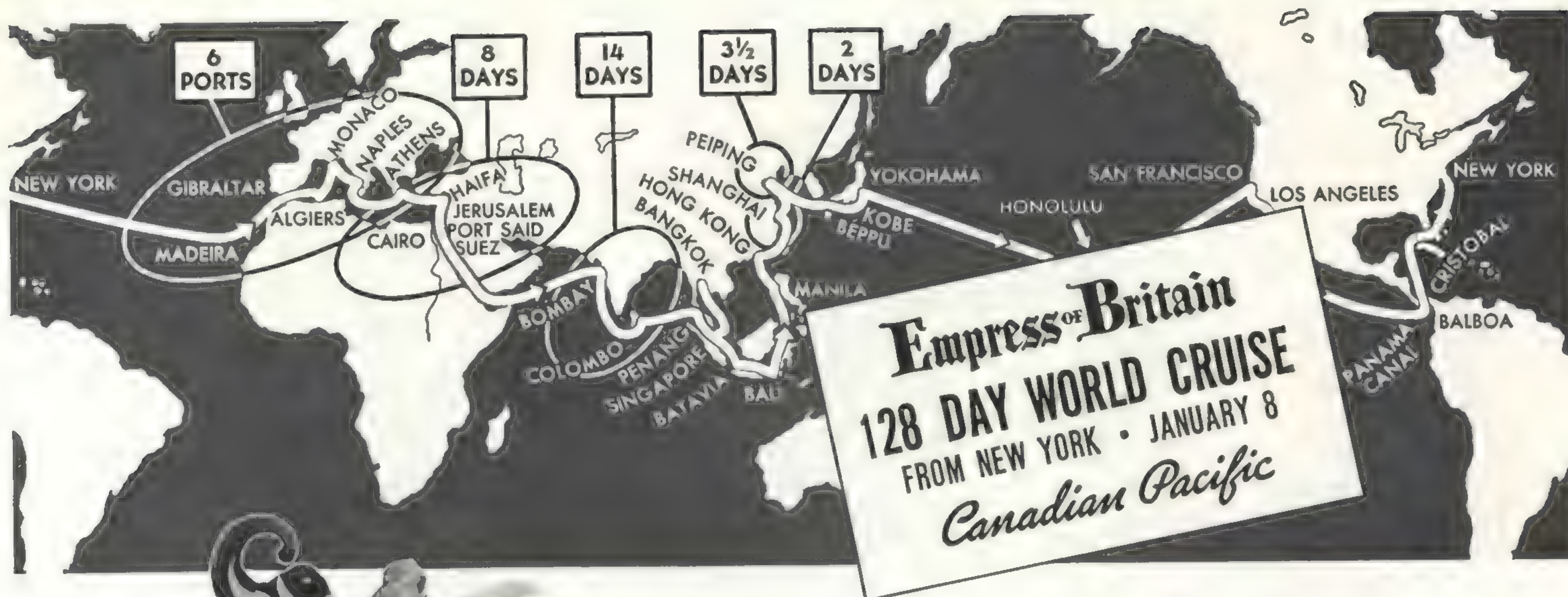
And partly this: deck life, basking in the Summer sun, a dozen sports to choose from. The *Empress of Britain* has two pools, a squash court, a full-size tennis court.



And partly this:
the sheer luxury
of abundant leisure.

Pictures from Ewing Galloway, Associated Screen News, and Travellers Official Information Bureau.





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Travelog

A DIRECTORY OF FINE HOTELS & RESORTS

MACKINAC YACHT RACES. The time for the year's biggest race for fresh-water sailors is fast approaching. On Saturday, July 17, two fleets of boats ranging from thirty-five to eighty feet in length will sail from Chicago and Detroit and converge upon Mackinac Island, Michigan. Each fleet sails its own race.

The Chicago contingent, under the sponsorship of the Chicago Yacht Club, will sail a 331-mile course up Lake Michigan and through the Mackinac Straits to Mackinac Island, where elaborate preparations are being made to greet the host of yachtsmen during the week of July 18. Last year such celebrities as Myrna Loy, Joan Crawford, Franchot Tone, and Clark Gable were on hand.

WHITE MOUNTAIN TENNIS. Tennis enthusiasts in the White Mountains will have plenty of excitement in the latter part of July. During the week beginning Monday, July 19, the annual Open Lawn Tennis Tournament for the New Hampshire State and White Mountain Championship takes place at Crawford Notch, New Hampshire. This competition, which is the thirty-second annual one of its kind, is conducted under the authority of the United States Lawn Tennis Association.

The week following will be devoted to the younger players at Crawford Notch. The Fourth Annual White Mountain and Tennis Centre Championship for Juniors will be played beginning Monday, July 26.

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MICHIGAN

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Granliden Hotel. Private beach and golf course, riding stables, all outdoor sports, orchestra. American Plan. \$6.00 up per day. Restricted Clientele.

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White Mountains—Franconia

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White Mountains—Waterville Valley

Waterville Inn and Cottages. Old established Inn. Beautiful White Mt. location. Golf, tennis, brook fishing, swimming. Fifty miles of trails. Open all year.

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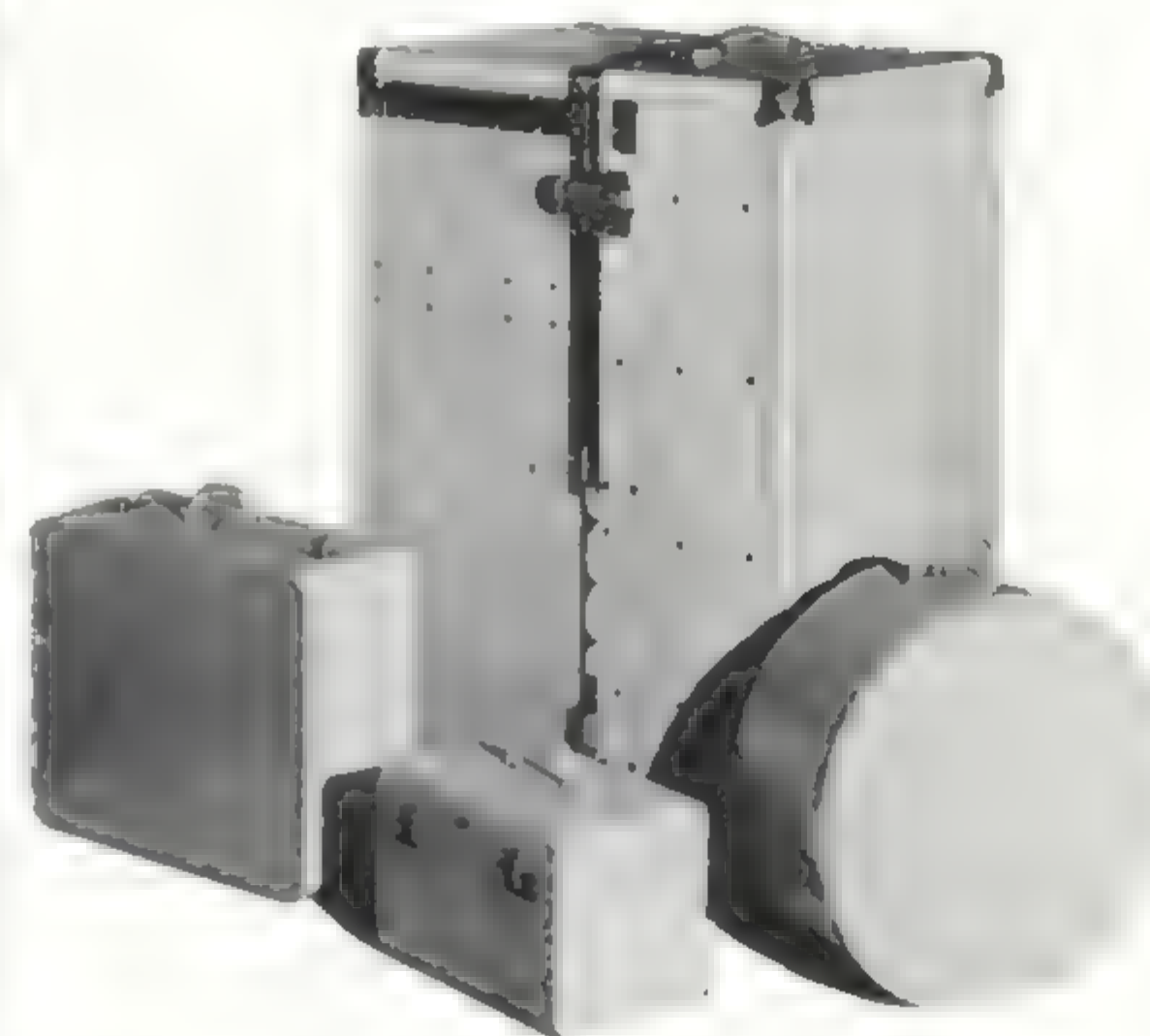
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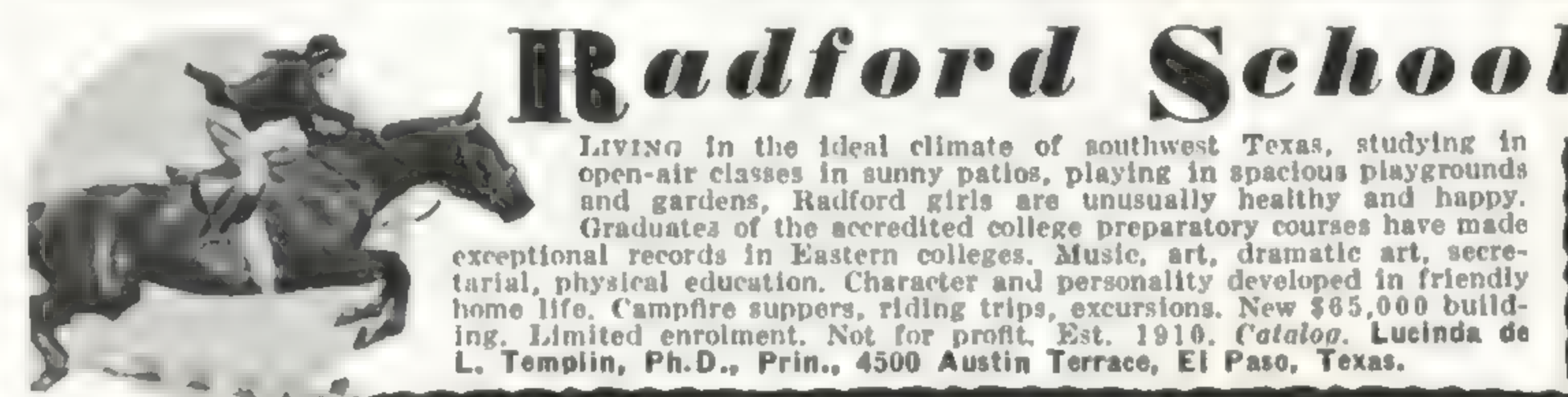
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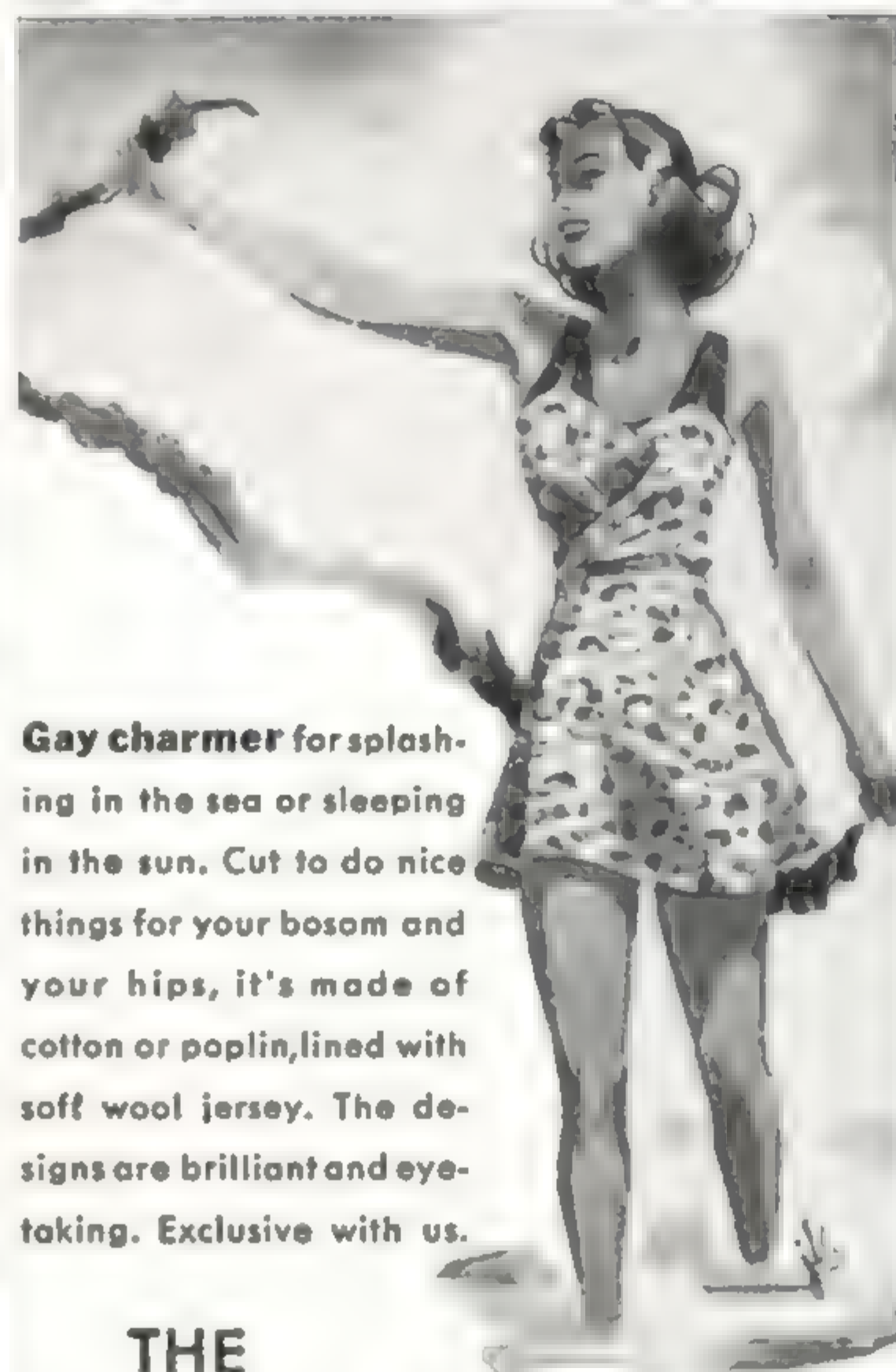
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Santa Barbara



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seo, for the costume dinner-dance on the first night of the Fiesta—, collar any Barbareno and pry out of him the facts about the breakwater, about the harbour that isn't much good on account of sand swirling into it and filling it up from around the end of the breakwater, and about the beaches where there hasn't been any sand since most of it piled up, six years ago, behind the breakwater. As you can imagine, a predicament of this nature would stir up any community, and you won't be the only one arguing it out in Santa Barbara who isn't a marine engineer.

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Do you know your shops?

You may live in New York or visit it often—but have you really plumbed all its shopping opportunities? Do you know the smart small shops of the city on which well-dressed women rely—the places to go for a very special beauty treatment—a custom corset—a hat that suits exactly? Before you stir a step on your next shopping trip, spend a few fruitful moments with Vogue's Address Book.

California

of Hollywood—a hand-picked contingent of “movies”—still moseys up on Saturday nights to dance.

Five miles into Santa Barbara itself, and a few blocks up State Street on your right, you'll see a sign reading Bart's Place. Try it some night from ten till closing—some evening when the *élégance* of life in Montecito has you by the dog-collar. Bart's Place isn't as rough as it is tumble. The fun has no frills, the drinks are what they say they are, and the orchestra never gives up.

Tweeds and Weeds, at the Anacapa Street entrance to the Paseo de la Guerra, is one of those magic places from which escape is impossible (and undesirable) until you've bought a bolt of Shetland, a Burberry, a big bright linen kerchief, six pipes, two tweed skirts, a sweater, and all but the imaginary peat fires.

Los Angeles



When you visit Los Angeles, try to coincide with a première at the Carthay Circle Theatre. You'll have a hard time getting seats for the show inside, but the one outside, while the stars and “twosomes” step from their tufted limousines and move, not unawares, down a sweeping carpet between hordes of cheering spectators, costs nothing to watch and just misses being a figment of the imagination. Unlike Grauman's Chinese Theatre, located smack on Hollywood Boulevard, the Carthay Circle playhouse is enough off the beaten track so that its openings can be staged with no offence to traffic, and with more size, fanfare, search-lights, crowded grand stands, crowded picket lines, and sheer Billy Rosiness than even the maddest circus impresario would visualize, were he asleep, dreaming, with a cordon of hyenas pacing around the bed.

Straight out Wilshire Boulevard, in the business centre of Beverly Hills, is the new Brown Derby, restaurant of the moment as far as starry patronage is concerned. Here, boldly, one may ogle Benchley, Don Stewart, George Kaufman, Moss Hart, and other mighty wits, as they hatch the latest quips and cranks. However, if you just want fine food, you can't do better than the original Brown Derby on Vine Street in Hollywood. They fixed up a Bamboo Room not long ago, and you'll like it lots if you don't go there last after visiting two hundred and ninety-four other pagan oases in the Hollywood area.

There's a brand-new restaurant on Sunset Boulevard called the Cock and Bull. You pay about two dollars for dinner and then eat the pair out of roost and pen. Steak and kidney pie, rarebits, curries, cheeses, salads, and trifle are a few of the English specialties served in this far-off corner of London Town.

The Troc, of course, is all you've been hearing about for years,

and you know that you don't have to doll up to buy a drink at the bar down-stairs. Up above, it's still pretty dressy, with an air of *being* up above that you'll find you've missed since the Colony or Twenty-One.

For contrast to the Trocadero, look up The Barn or the Swing Club, or the Seven Seas or the Hawaiian Paradise. These are all fun and informal, though one room at the Hawaiian Paradise is quite choosy about whom it lets in. Especially when admitting additional turtles to the miniature lake, with the names of celebrities painted on their shells. (From your table at supper, you'll be able to lean over and catch “Tvrone Power” in a net.)

Super Travel

As we've said before, you can get to California by air, rail, water, and four wheels—which embraces a pretty wide variety of transportation methods. (Covered wagons, for instance, and roller-skates.) But there's one method of getting there that is so smooth, so incredibly luxurious, that you'll actually be sorry that you have to get anywhere; that the trip, eventually, has to end.

We refer to travelling on the “Super Chief,” that sleek, swift, stainless-steel masterpiece of a train that plies between Chicago and Los Angeles. And travelling on this, the latest and greatest of the Santa Fé's “Chiefs,” is about as arduous as lolling around in an ultra-modern triplex apartment.

Except that very few apartments, however modern, are as comfortable or as decorative as this train. It is, of course, entirely air-conditioned, so that the air (and the passengers) remain as cool and clean as a mountain lake. Most of the interior decorations are handled in contrasting woods—teakwood, satinwood, curly maple, hawthorn, gumwood, Macassar ebony; African rosewood, in the dining-car; bird's-eye cypress and zebra-wood in the cocktail lounge. The huge observation car is predominantly Navajo in decoration, panelled with copies of Indian sand-paintings.

But that isn't all. The cocktail lounge not only has indirect lighting and a stream-lined bar, but excellent cocktails. The food in the dining-car is about as far removed from conventional “train food” as anything could be, and the silver and glassware are so good-looking you'll want to steal them for your own dining-room.

And speaking of the dining-car, the “Super Chief” has abolished the infamous bottle-neck entrance of old—the entrance door is almost as wide as the car. Gone, too, is the claustrophobia-hazard of the upper berth; the “Super Chief's” upper berths have their own windows, so you don't miss a trick of the sensational scenery.

Now—if for no other reason you can go West just for the ride.

“FLANEUR”

Coiffure by Guillaume



691 FIFTH AVENUE • NEW YORK

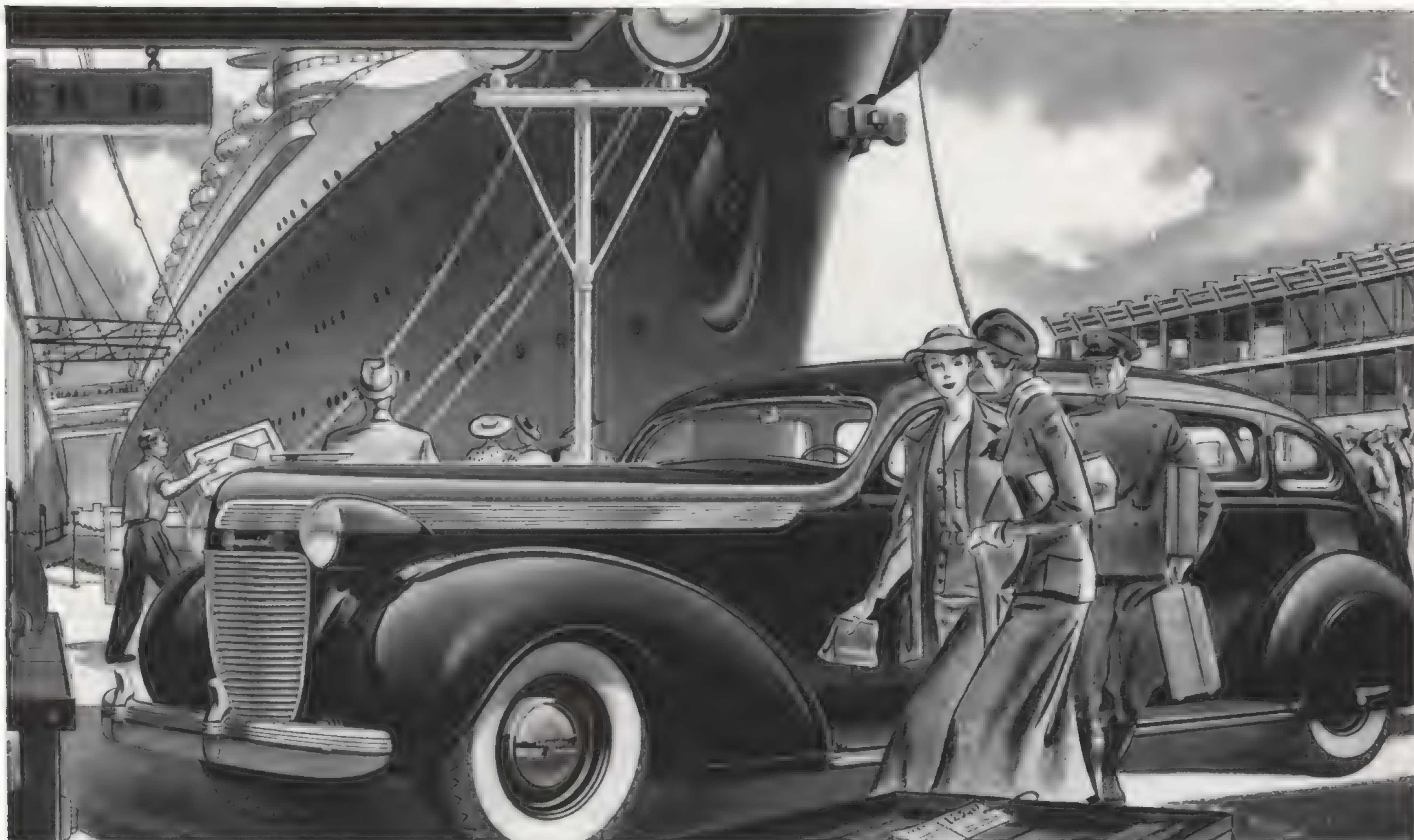
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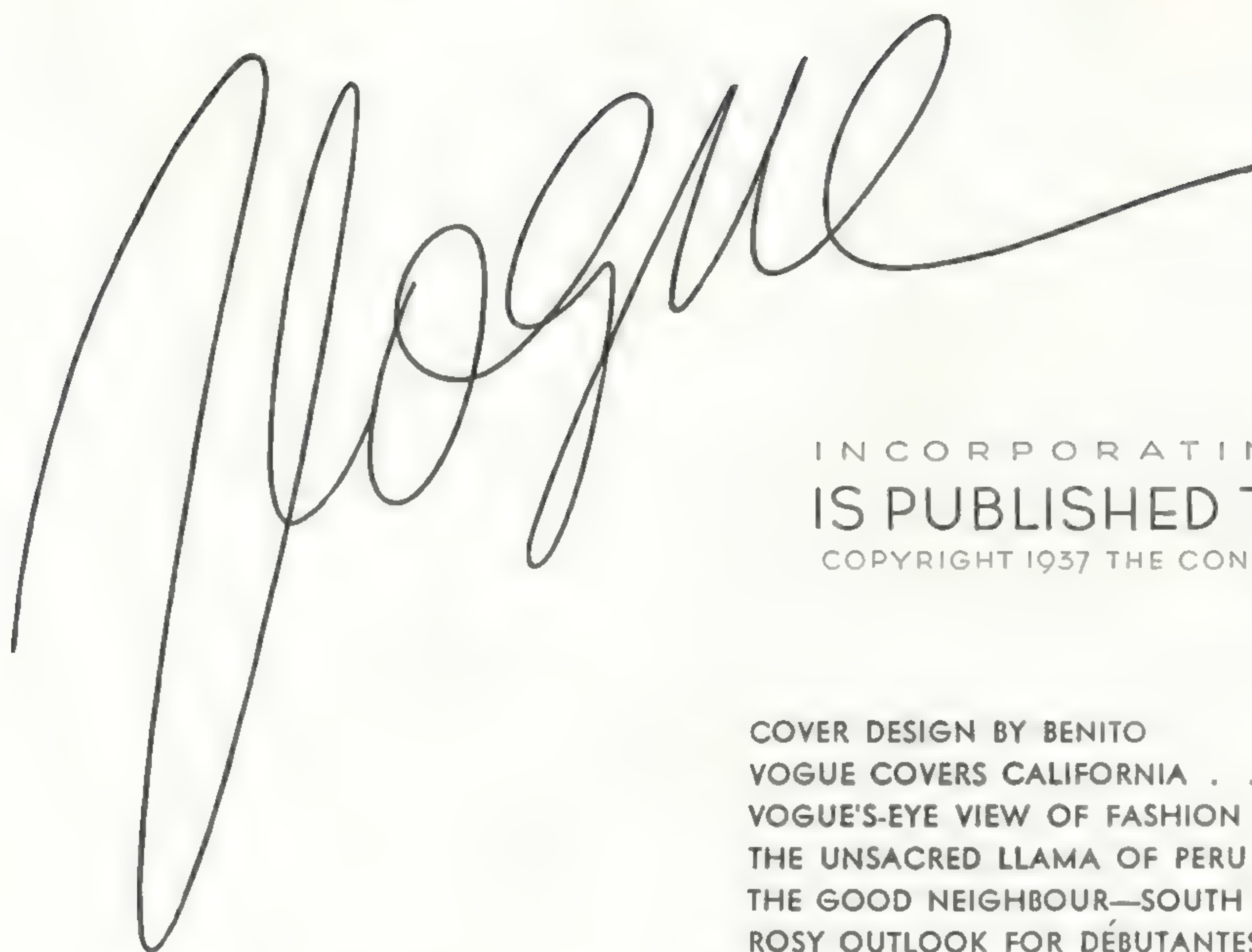
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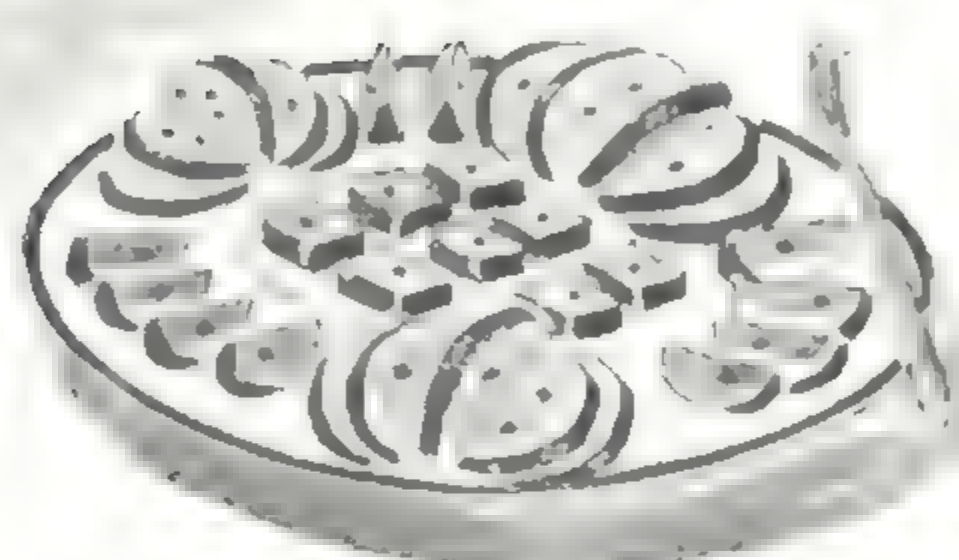
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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH
ELIZABETH PENROSE - EDITOR OF BRITISH VOGUE - MICHEL DE BRUNHOFF - EDITOR OF FRENCH VOGUE
EDNA WOOLMAN CHASE - EDITOR-IN-CHIEF OF THE THREE VOGUES

CONSUMMATE *Consommé*

To play the lead in charming and distinctive summer meals, there's nothing quite so apt, so versatile and adaptable as Heinz beguiling Consommés. Deep-amber Consommé of beef and topaz-colored Madrilène are works of art. Prepared, all ready for use, with the consummate skill and subtlety you've learned to expect from soups with the *cachet* of the famous "57".

Remember the great to-do in the house when cook set about making clear consommé the day before a dinner party. The kitchen smelled so rich and good, but awfully steamy and there was all that flurry of skimming and straining and clearing the broth with the white of an egg. *Thank goodness for Heinz!*



Now, all you do is open a tin of Heinz Consommé or Consommé Madrilène. If you're having a chilled main dish, serve the soup hot with clove-studded slices of lime or orange, newer than the usual lemon garnish. Sometime try putting a few pitted red cherries in the plate just before serving, or tiny squares of candied ginger; a slice of Heinz Fresh Cucumber Pickle or thin slivers of avocado.

For cool and sparkling elegance on a sweltering day, serve either kind of Heinz Consommé—cold—jellied—in your thinnest china bouillon cups with stubby silver spoons. The cups and spoons, as well as the soup, should be chilled in the refrigerator. And perhaps you'll add a madcap of mint or watercress, or a wisp of sour cream with chives.



These days it's practically imperative to keep several tins of Heinz Consommé in the refrigerator all the time. It jells readily right in the tin. Nothing has been added to make it jell—nothing but the pure, glistening richness of fine meat.





Ancestor of page-boy coiffure: born in Vogue, October 1, 1935; smiled at by public on first appearance; moved to Hollywood in infancy; now has thousands of descendants all over America



One of the early pioneers of up-in-front skirts: of Molyneux extraction; considered eccentric at debut in Vogue, September 1, 1934; helped to found a new family of uneven evening skirts



Early forbear of the open-air hat: born in Reboux's attic; introduced in Vogue, May 1, 1935; encouraged a few crownless hats last summer and a brood of millions during the current season



Young parent of future generations of corselets: brain-child of Chanel; introduced in Vogue, March 1, 1937; though still a young trail-blazer, promises to have a very brilliant future



Father of a great race of shoes: born at Perugia's in Paris; appeared in Vogue, October 15, 1936; progenitor of a distinguished line of wrap-around shoes for day, evening, sports



An ancestor of the future: the wrapped glove of Schiaparelli; introduced in Vogue, June 1, 1937; though only starting its career at the moment, we predict it will bring forth many heirs

VOGUE'S-EYE VIEW OF FASHION ANCESTORS



THE UNSACRED LLAMA OF PERU—A COMBINATION BEAST OF BURDEN AND SNOB

IVAN DMITRI

The good neighbour—

AN erudite author went to Brazil to see the “green hell” of the jungles, prepared to find bushmasters swinging from every tree and revolutions breaking out daily. Instead he travelled two and a half days into the interior on a special train supplied with iced champagne and fresh caviar, found the coffee plantation he visited a baronial estate complete with English footmen and sunken marble bathtubs.

....Nobody, nowadays, will pinch you as you walk down the streets of Buenos Aires. They may say, as you go by, “*Que buena moza!*”, but that’s a compliment.

....The Rockefellers have made Rio de Janeiro into one of the healthiest cities in the world, worthy now of its setting. Darwin, describing the harbour, could only say, “What a superb sight meets the eyes!”

....“*Monte vid’eu,*” exclaimed Magellan, as he approached the coast —“I see a mountain”; and so gave Montevideo its name—but the mountain isn’t any bigger than Murray Hill.

It takes nineteen days to go by boat down the east coast of South America, from New York to Buenos Aires, and the fare is about eight hundred dollars a round trip. To fly the same distance, it takes only five days; and it costs about eight hundred dollars one way. The trip from New York, through the Canal and down the west coast to Chile, takes seventeen days. You can make either trip at any time of the year, for, even in the southernmost cities, Buenos Aires, on the east coast, and Valparaiso, on the west coast, the weather rarely goes below freezing in winter, and is no hotter than New York in summer. The seasons are just reversed, so that if you leave here in July or August, you will run into their winter; their summer begins in December.

Down in the Land of Peru—If you’ve been fascinated by the history of Peru, the country that the half-blind New England genius, William Prescott, chronicled about a century ago, but never saw, then the west coast is the place for you. The empire of the Incas was there, the race that had the first Communist state in America, and that could pay a ransom of three



South America



million pesos in gold to the Spaniards for their captive chief. You'll stop at Callao, and go up to Lima, the "City of the Kings," the city Pizarro founded, and where he was later murdered by his followers, "with no one to say even 'God forgive him'." You'll want to go to Cuzco, the Inca capital, whose name means "navel" in their language, and which has, says Prescott, "a genial and salubrious temperature." To-day it is a curious hodge-podge of Spanish-Colonial buildings, many of them already crumbling, while the massive Inca walls, bare now of their gold plate, seem impervious to time.

Cuzco is a quiet city. Its streets, narrow passages between the buildings, give grateful shade after the glare of the sun on bare stone, but they defy carts and automobiles. Barefoot Indians pad along, their babies and burdens on their backs, and the small hoofs of llamas and mules sound sharply on the cobbles as they stumble under their loads. You'll wonder how the dull-eyed, listless peasants of to-day can possibly have a drop of warrior Inca blood. Nowhere is there greater poverty than in Peru and Chile, and the labouring classes, addicted, unfortunately, to chewing the coca leaf, from which cocaine is made, rarely if ever waken from their heavy stupor, their hopelessness. (Continued on page 29)



ANDEAN VILLAGE: CALCA



LA MERCED MONASTERY

DUDE-RANCH PACKING TRIP



IVAN DMITRI



INDIAN MARKET

CHURCH OF 1783



STREET LIFE: PERUVIAN VILLAGE



INDIAN MOTHER AND LAUGHING CHILD

IVAN DMITRI

After the Incas

CHOLOS INDIANS: ECUADOR



(Continued from page 26) At Asunción, in Paraguay, you will see the palace the dictator, Lopez, built for his French mistress, Madame Lynch. The rooms are done in the best cream-and-gilt-and-cupids style; and, across the street in the open market, barefoot women with black shawls over their heads sit on the ground beside vivid piles of oranges or trays of sweets veiled by flies. When the market closes, the women (women do all the work in Paraguay, for the proportion of men is alarmingly low because of the many wars), wrap their babies in their shawls, sling them on their backs, put a Standard Oil tin of groceries and meat scraps on their heads, light another cigar, climb on their little grey burros, and are off.

The American Embassy, a yellow plaster building approached through an iron gate and a small, but desperately formal garden, has an enormous electric refrigerator, gleaming like an iceberg in the lofty front hall. The one so-called night-club consists of two rooms, each about the size of a commodious elevator, with plaster walls and rough stone floors, where a melancholy Russian guitarist sings "*Otchey Tchoinya*" endlessly.

But in Brazil's Rio de Janeiro—More than a hundred and fifty years ago, Captain Cook said, during his voyage around the world: "Rio de Janeiro is a splendid stopping-place." He was entirely accurate, if moderate, in his statement. You can go to Rio any time of the year and find it equally enchanting. Perhaps it's best to be there in carnival time, along in March, when, for three days, there are parades and costume balls, and the streets are jammed with people throwing confetti and squirting a kind of perfumed ether at one another. The confetti is pretty, but the ether makes your clothes reek.

There's very little change in climate all year, and you can bathe as happily in June as in January. The beaches are something Van Gogh should have painted, although the light in Rio is not the golden-yellow of Arles, but a blue-white. Gauguin would have made it too garish. The sea, the white froth of the waves, no whiter than the sand, and the tropical greens of the mountains behind, are incredible enough as they are. Bathing at Rio can be dangerous, for there is a vicious undertow. There are life-guards, but, when they run up a red flag by their stations, it means that you swim at your own peril—they won't go in to rescue you.

The social round in Rio is not so intense and formal as it is in Buenos Aires. You go to the races, golf, play tennis, or swim, and at night go to the Casino to play roulette and dance. (Continued on page 82)



SUNDAY RACING: SANTIAGO



POLO MATCH



HORST

A dress to make a summer début memorable: this one of fragile, cloud-grey net, shadowing a pale pink slip and girded with a wide, stitched belt of palest pink crêpe; Henri Bendel. The formal bouquet is that enchanting Victorian revival known as a tuzzy-muzzy; from Irene Hayes



ROSY OUTLOOK FOR DÉBUTANTES

Left: The centre of a summer coming-out party—this pink chiffon dress, with diamond-shaped inserts in the spreading skirt, tiny pink ostrich tips on the shoulder-straps. Right: White—classic for débutantes—in a demure shadow-printed organdie dress with a pink sash. Both; Henri Bendel



As the seasons shift, make your own transition with a swirl of fur and one of those forward-looking velvet berets. This silver fox roll (adjustment subject to change) is looped around the neck and fastened under one arm. Schiaparelli's peaked blue velvet beret. Hat and scarf; Hattie Carnegie, I. Magnin, California

SMART LIKE A FOX

Another spanner for late summer and early autumn—a silky blue fox stole that forms two pockets. You can wear it either shelving off your shoulders or twisted around your neck. With it, Schiaparelli's black velvet pancake that partially eclipses one eye. Both the hat and stole are from Bergdorf Goodman



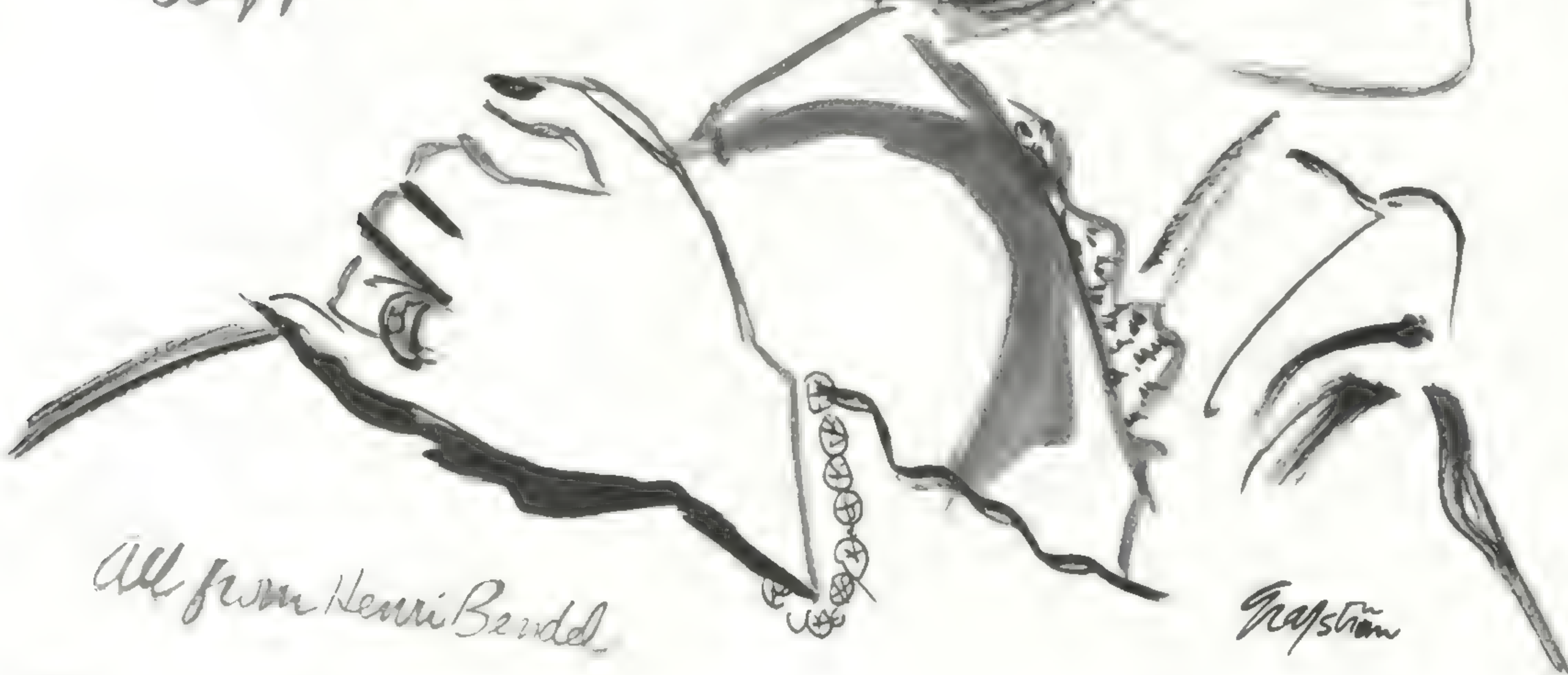


Lucile Paray's
black jersey,
pink satin
neck-line

Side-sweeping
wide brim,
black felt and
grosgrain



Open-air beret
of velvet
clipped on one ear



Back

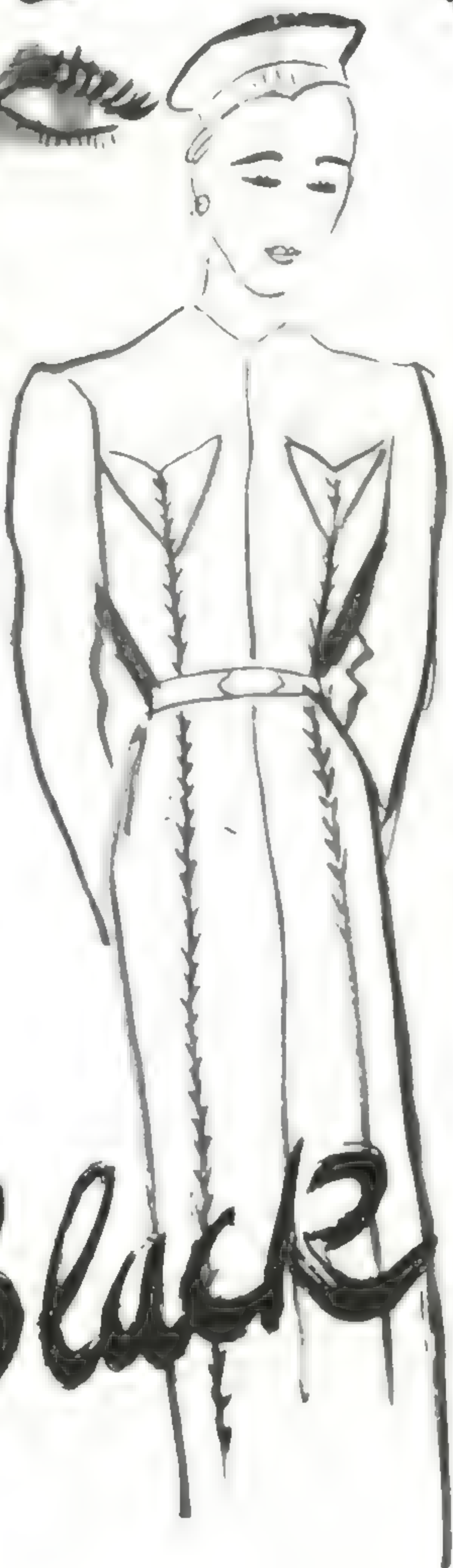
All from Henri Bendel

Grapstrom

Patou's profile
hat of felt,
square front



High quill
on Descats
felt Toque



Satin lacings
on collarless
silk crêpe

into Black

Cords and loops
on simple satin

All from Milgrim
and J. Magnin, California

SOMETHING TO REMEMBER YOU BY

WE were at our supper in the night nursery in Edinburgh. Flannel dressing-gowns; firelight; *petit-beurre* biscuits, warm milk. Nannie, a starched white belt around her waist, a starched white cap with long streamers on the top of her hair, putting out the flame of the methylated stove on the chest of drawers in the corner.

Mother's voice coming up-stairs; coming up towards the nursery landing. Her voice saying, "I must just go and say good-night to the children." Then her step, light, quick, and the rustle of skirts. The door opens.

"Oh, *Mother!*" She is in white and gold, like a princess. There are pearls in her dark hair, and golden slippers on her feet, white gloves up to her shoulders, and her big white feather fan in her hand. She is beautiful, and deliciously fragrant and very grand.

"Oh, *Mother.*" The three little straps across her golden slippers are buttoned with pearls. She sits down, her skirts billowing over the chair that Nannie brings. She spreads the fan; we touch it, stroke it. "Ostrich feathers," she says. Her rings make bumps under the glossy-white fingers of her gloves. Around the top of her bodice is a tiny frilling of—"Tulle," she says, quickly kissing my hand that touched it. And on her skirts there are fleurs-de-lis embroidered in golden thread.

("Don't forget your milk," says Nannie.)

Mother sings to us: "Waltz me around again, Willie...."

Now she is going. She bends to kiss us good-night. Fragrance of violets.

"Will you be very late?"

She smiles. "Very late. Perhaps five o'clock. But I shall come in and look at you."

(We know she always comes; and sometimes wake to feel a kiss and hear a murmur like a feather of sound brushing our senses.)

("Drink up your milk," says Nannie.)

Now, only her voice on the stair calling up to us. "Good-night," and we call back "Good-night, good-night!"

We drink. Our mugs are empty. ("Quick, and clean your teeth," says Nannie.) But far-away, down a sombre vista of mugs and tooth-brushes and seven o'clock bedtimes, like the distant jewel-bright ending of a tunnel, Mother's world is waiting for us. And she comes to and fro again, its radiant messenger, carrying that foamy white feather fan, her smile, her voice, her gesture beckoning us on.

Ten years ago, mothers with long legs, knee-short skirts, sang Blues tunes to babies newly initiated to orange-juice. They will remember silk-stockinged knees and the "Birth of the Blues" coming out of cabinet phonographs.... To-day's nursery-year-olds in twenty years, in the timeless flash of an idle moment, will be haunted by the tune, "They Can't Take That Away from Me," and see curls on top of a face pale-brown, scarlet-lipped; see brown limbs, silly-gay play-suits, and hot sun....

Then there's another fragment; they won't, perhaps, remember its name, but the tune was like this—and there was a line:

"Poor Johnny one-note, sang out with gusto, and just overlorded the place." And the snow is sparkling-crunchy; the wind, coming across the dazzling slopes, bites your lips and eyelids. Mother's hands are in funny gloves (like babies!), and the skis make the lower half of her look a little like a penguin. But her profile, turned against the wind, with all the curls blown back and carved stiff and dark gold against the (Continued on page 84)

Memory-book portrait: In the Gainsborough tradition—this Horst photograph of Mrs. Drayton Cochran and her children, John Drayton Cochran and Charles Lawrance Cochran. Their grandmothers are the distinguished Mrs. Charles Lanier Lawrance and the Princess Chlodwig Hohenlohe-Schillingsfürst





WOMEN

THERE has been such a notable improvement in women in general, since I began the somewhat doubtful undertaking of this series of instructive and corrective articles, that I am happy to say I am encouraged to continue them. Additional impetus to this is given by the thousands of letters I have received from women all over the country, begging me to help them by telling them what is the matter with them, and showing a fine, frank desire to measure up to my standards and make themselves worthy not only of my commendation, but that of the male sex in general. Thus, even if I did not feel it my duty to continue, I would be only too glad to oblige my many friends and admirers.

What I want to know at this point is why, with all the dough in the world to spend, the best and most expensive dress shops and dressmakers, books and magazines devoted to the subject, and unlimited time on her hands, the average American woman can't pick out an evening gown once in a while that doesn't look like the result of mating the week's wash with a Christmas-tree?

Of course, one reason is that, in the years since the Great Collapse, the men have been so busy making fresh money that they haven't been able to get around with their ladies and keep them from draping themselves with junk. The average man has more clothes sense and good taste in his forefinger than a whole room full of women. Men have more colour feeling and eye for line than most women, and, above all, they have a better appreciation of the value of simplicity. Well, after all, it is the men who have to go out into public places with the gals when they are dressed up, and, if a man doesn't want to get the horse-laugh when the other boys and girls take a gander at how his darling has got herself up, it is up to him to protect himself.

But, as I have suggested, a man hasn't always got the time to go along to the shops or to stick around when the dressmaker is going through her pin-swallowing act, and it is time that the girls began to get a little horse-sense when it comes to dressing themselves.

The funny thing is that there isn't a woman I know who can't get herself up slick as a whistle in morning or afternoon or cocktail things when she is going to spend some time among her sisters. It is apparently only when she is buying or selecting evening clothes to be worn in the company of males that she goes haywire; and comes swooping into the Colony, or "21," or down the theatre aisle, in a creation that is all cockeyed as to line and colour, and, in nine cases out of ten, has something hanging on it in the wrong place

CAN'T DRESS

so that she looks as though she had grabbed it off the bargain-counter, instead of having parted with three-five-oh for it, which she did.

In the first place, very few women have enough sense or know enough to dress their figures. If you take a painting that is harmonious and balanced, and change one or two main lines in it, the effect is destroyed. The average woman who buys gowns, whether they be exclusives or counter goods, sees a gown modelled by some handsome critter who slinks around the salon three times and does a couple of turns and a pose; and the article is sold. It looks swell on the model; ergo, it will look swell on her.

Now, I am not reviving the old nutcracker about stout old dames buying stuff that looks good on slender young walk-arounds. I am talking about young women of good figure. They are slender and shapely and all that, but, if they haven't got a figure of exactly the same proportion as the model, it's no go. If their chests are higher or lower, or their legs longer or shorter, or their shoulders wider, or their necks thinner, blooie goes the ensemble. All the lines are in the wrong places. The thingumbob that fell so smartly over the model's hip gets moved two degrees east and one degree south, and the effect is gone. The bodice sticks out in the wrong place, the shoulder-line is canted at the wrong angle, and the dress looks as though it came from Hammacher-Schlemmer.

I am not squawking about gals spending a lot of money on clothes. I'm in favour of it. In nine cases out of ten, you have to spend money to get something that has any style or line at all, just the way you have to spend money if you want a decent picture or an honourable vintage. But I am complaining about the ladies passing out wads of dough for clothes and getting stung, not because the house isn't reputable, or the manufacture is shoddy, but simply because they don't know how to buy dresses that suit their build, colouring, age, and general get-up. A lot of girls seem to think that because a dress is expensive or exclusive, that is enough. It isn't. It is just the beginning. If I had more time I'd be glad to run classes and teach the girls something about the peculiarities of their frames and what not to hang on what places.

The average woman can't seem to keep from overdressing when she climbs into an evening frock. She doesn't mean to; she just doesn't know any better. Because a bow, or a knot, or a buckle, or a phony peony comes with the dress when she buys it, she hasn't the courage to yank it off and

chuck it into the waste-basket, or make the store take it off and sell it to some one else. There is really no pleasanter sight to a male eye than a pretty woman, nicely turned out by the hair-dresser, sheathed in a simple, well-cut evening frock of some attractive material and blending colour. You see one and say—"Look at that lovely creature just coming into the room. Marvellous." Then she comes into the room and goes by, or turns around, and you discover suddenly that she has a bunch of grapes or a sheaf of poppies suspended directly over her fanny. Bang goes the whole illusion!

There are just so many things that can be done with a dress in the way of cut and line, and, when the dressmakers and manufacturers run out of ideas temporarily, they try to fudge by seeing what they can fish up out of the attic to hang onto the gown to make it look different. It looks different all right. But so does a rain-coat if you pin a feather-duster to the front of it.

The only legitimate reason for hanging a lot of junk onto a lady is to hide something, a bad shoulder-line, or too narrow hips, or knock-knees, or a hollow chest. Otherwise, for Pete's sake, take all those leather flowers, feathers, knots, bows, ribbons, medallions, eight-day clocks, rubber nose-gays, cloth gardenias, and fake sunflowers and drop them into the fur-lined incinerator, because they look like Hell. Or get some man who knows something about dress to put them in the right places for you. And, for your information, the middle of the stummick ain't one of them.

I wish at this point to say a little something about wearing white. It is quite simple, and is just this: Sister, unless you're awfully good, DON'T. Yeah, I know all you gals like to wear white, but there isn't one out of twenty of you who can get away with it. If you are young and debish and fluffy and virginal you can get away with it and look sweet and frothy and innocent, instead of like a trained nurse. Or if you have a figure that might have been chiselled by Praxiteles, with a head to match, you can wear one of those slippery, tight-fitting white satin gowns. But, otherwise, nix. Lay off. You may think, as you enter the night-club or salon, that there is a rustle of appreciation and a stir of
(Continued on page 86)





The Comtesse de La Moussaye, who has the chic of her mother, the Hon. Mrs. Reginald Fellowes, in a white ostrich cape, clipped and banded like white fox, over Lanvin's white-and-gold dress

PARIS SEASON

PARISIANS CHOOSE FROM THE COLLECTIONS

Right: The beautiful blond Comtesse Elie de Ganay made a dramatic entrance at the opening of "Les Ambassadeurs," in Paquin's white satin-and-crêpe striped dress, white ostrich cape

Second, right: Also at "Les Ambassadeurs"—Madame Antenor Patiño complemented her black hair and white skin with Paquin's black velvet and white organdie dress, her own pearls

Third, below: Mademoiselle Daisy d'Harcourt, one of the younger beauties of Paris, who is engaged to the Baron de Cabrol. She wears Heim's fragile white handkerchief linen dress, lace-trimmed

Below: The Princess Karam of Kapurthala, back in Paris with a beautiful wardrobe of Mainbocher clothes—among them this bird-and-flower-printed taffeta dress and boa of cut-out taffeta flowers



Did you skip these books?

BOOK publishers are peculiar folk. I have never known one who did not, in all seeming sincerity, condemn the practice of publishing only “light”—a euphemism for silly—books for summer reading. I have never known one, may I add, who did not nevertheless save most of his better books for the autumn and spring. The superstition still exists that the American brain undergoes a mysterious softening around June first, only to harden up again, like Jello, just after Labor Day. In between these dates, it is supposed to be able to digest nothing but the blandest of literary fare.

This notion, one feels, is largely nonsense. The American intelligence, by and large, has a much higher melting-point than the publishers believe—or than American readers, in all probability, themselves believe. Actually it ought to be much harder, during the most canine of the dog-days, to read Katharine Brush than to read, let us say, Willa Cather. Heat increases irritability; and in a state of irritability you are much more apt to fly into a fury over Miss Brush’s overobvious slickness than over Miss Cather’s quiet honesty. I once knew a tired business man who worked off his fatigue one summer by reading Proust entire. His golf may have slipped a few strokes, but he told me that otherwise he had had a wonderful time. Only thing that could make him forget the heat, he said enthusiastically; never knew that such people existed.

Here then are some recommendations, not for “summer reading,” but for reading during the summer. They are all books that have appeared during the last six months or so. Some are reasonably “light”; others more solid: I have arranged them roughly in the order of increasing specific gravity. Many of them you may have read; none of them is worth missing. They are not the “best books” of the season, but they are all, in different ways, either intelligently amusing or semi-permanently important, or both. At least, I hope so and honestly think so.

Bowing for the moment to the hammock-reading dictum, let’s check off, first of all, a few books for ninety-in-the-shade. For Maugham weather, for example, there is *Theatre*, which is about such old-fashioned, but sure-fire matters as adultery (funny, it took “The Women” and “Yes, My Darling Daughter” to remind us that adultery has been all but crowded off the stage of late), the desire of an aging, still attractive woman to recapture her youth, and the tinsel glamour, as I believe it is called, of the stage. Just what magic, or sleight-of-hand, it is that prevents *Theatre* from falling into the rental fiction class, I do not know; but somehow, even at his most mechanical, Mr. Maugham manages to give the impression of intelligence. I think the secret lies, really, in the sense he conveys that he himself is not being taken in by his stock characters and situations. Each smooth sentence, each near-epigram, each culture-pearl of

worldly wisdom is delivered to the discreet accompaniment of a gentlemanly wink. Which makes it all somehow delightful, like the trivial, but burnished conversation of a first-rate clubman-raconteur. It’s pleasant to feel there’s no obligation to remember *Theatre* after you’ve read it; pleasanter still to feel that Mr. Maugham himself doesn’t assume you have any such obligation.

Then, still in the field of fiction, is John P. Marquand’s *The Late George Apley*, which would have made Beacon Hill writhe, were Beacon Hill not precluded from such an undignified gesture by the well-known rigidity of its spine. *The Late George Apley* is *The Last Puritan* Made Easy, a witty and malicious book about a man in whom a fine tradition has petered out. It could have been written only by a Bostonian, as *Main Street* could have been written only by a Main Streeter. *The Late George Apley* is interesting in itself, but just as interesting is the fact that its author is an old *Saturday Evening Post* standby. For years he has been writing—and he’s still doing it—acceptable commercial thrillers which gave no hint whatsoever of the quality evident in the Boston novel. In much the same way, J. T. McIntyre, an experienced hand at the glorified boys’ books known as “action stories,” surprised everybody with his remarkable *Steps Going Down*. Something quite grotesque is going on here. Mr. McIntyre and Mr. Marquand suddenly write good novels; Mr. William Faulkner and Mr. Thomas Wolfe just as suddenly appear in *The Saturday Evening Post*. It’s enough to set us literary chaps beside ourselves—in which situation a good many of us might encounter rather dull company.

My last suggestion for 90° reading would be Daphne Du Maurier’s book about her family, *The Du Mauriers*. Here you will meet as delightful, pathetic, and irresponsible a clan as Margaret Kennedy’s well-remembered Sangers; and Miss Du Maurier’s book has the added charm of being all quite true. Every one of us imagines his family to be extraordinarily eccentric, crying aloud to be put in a book; and perhaps it’s so. The difference between Daphne Du Maurier and the rest of us is that she has actually written the book.

We’ll run the mercury down ten degrees or so in order to get in three favourites of mine which require a little more than the three preceding ones in the way of mental cooperation from the reader. Alfred Neumann’s long historical novel, *The Gaudy Empire*, seems to have fallen by the wayside—at any rate, few people I know have read it. It deals, in Neumann’s rather overdetailed, but impressive manner, with the Imperial years of Napoleon III. and his fascinating Eugénie. That period set the fashion for more than funny hats: Neumann exposes, for instance, the scaffolding of a nineteenth-century (Continued on page 90)



COURTESY OF THE VALENTINE GALLERY, NEW YORK

A WINDOW AT NICE, BY RAOUL DUFY

This adventure in decorative design, which shows the Mediterranean from the studio window of Dufy—the French painter, designer, and etcher—was recently acquired by the Chicago Art Institute. The artist, incidentally, has just completed the largest, gayest, and most beguiling of the murals at the Paris Exposition



STEICHEN

Delicate as columbines, pretty as Jordan almonds, gay as primroses are these Albertina Basch dancers.



Their Winterhalter waltzes now add a touch of 1870 ebullience to the St. Regis Viennese Roof



Scene on the Seine

Here, one of the Exposition's glamour-spots—the floating restaurant of the Argentine Pavillon, decorated by Bérard. Standing, the Comtesse Antonin de Mun, in Paquin's mouseline dress printed in subdued stripes. Seated, the Princesse Poniatowska, in Schiaparelli's embroidered linen jacket; chiffon skirt. Dresses; Salon de Couture, Bonwit Teller

THE great charm of Paris this summer is that the Exposition, with its carnival gaiety, has become a part of Paris life, rather than just a side-show; and that it coincides with a general return to prosperity and good spirits. In case you are going to investigate the matter for yourself, we have compiled this little Paris guide—which should be as extensible as a rubber band, for, by the time you arrive, there will probably be half again as many new things to do and see.

The Exposition has suddenly turned from an ugly duckling into the beautiful illuminated success that the architects told us it would be. Everybody has forgotten that they ever grumbled about it, and everybody goes—particularly to enjoy the food. For the Exposition is a notable culinary contest between the countries. As each country opens its Pavillon, every one rushes to try out the restaurant, and, at the moment, competition is running high between the Italian, German, and English ones.

The Italian Restaurant has the greatest allure. You lunch or dine on a long veranda bordered on one side by the Seine, and on the other by a flower-filled courtyard. You are politely turned away if you haven't reserved a table, and, if you have, you enjoy the best Italian food in smart company, with a democratic touch here and there. At one table you will see Madame Cerruti, the Ambassadrice, lunching with a group of Paris' smartest women; at the next, a group of Italian bootmakers eating their spaghetti in the best twist-your-fork fashion.

The German Pavillon, which is at the foot of the Trocadéro, built over the subterranean road by the river, has its restaurant on the roof, with a fine view of the Exposition grounds. Even if you can't read the menu, you can get the most delicious sausages and sauerkraut, superb soups with tiny liver dumplings floating around in them, a good Wiener Schnitzel copied from Vienna, and marvellous beer and Rhine wines.

The Buttery, in the court of the English Pavillon under the shadow of the Eiffel Tower, is our favourite place, where you get the best English beef and Yorkshire pudding prepared by the best French chefs. It is run on the Savoy principle—but you see little relation when you get your bill, for it's anything but expensive. The English couldn't have thought of a better way to seduce the French than by proving, once and for all, that there is nothing to the bad-English-food fable. Incidentally, Prince Jean-Louis de Faucigny-Lucinge is interested in its success, so you see plenty of smart French there.

"La Péniche Pampa" is what the Argentines call their barge on the Seine, at the foot of the Argentine Pavillon. There you can lunch or dine to the strains of Gaucho music, and choose your own cut of Argentine beef to be cooked before an open fire. It is full of atmosphere and Bérard decorations, and prominent Argentine families with their French friends; and it is definitely on the smart side, although you shouldn't dress.

To enter the exclusive Club des Oiseaux, you must either become a member, or be invited by one; it is on the roof of the Pavillon de l'Élégance, and all the couturiers had a hand in its organization. (The Ritz is responsible for the food.) We are promised a superior American orchestra soon, and it will certainly be one of the smartest places to dine and dance of a summer evening. Schiaparelli and Chanel are both planning to give private balls there.

There are innumerable other Exposition restaurants that will be open by the time this article appears—notably the "George VI.," the beautiful terraced restaurant on the Seine, just above the Grand Palais. This is where you will get the best view of the sky-ballets that go on across the river. It is really lovely, with two barges, planted like gardens, anchored in front of the terrace, and music and dancing to distract you between the illuminated sky-shows.

Paris guide



*Lanvin's black-and-white
crêpe dress, worn by the
Comtesse Jean de Polignac*

Actually, you get excellent dishes of the country in all of the Pavillon restaurants, at very reasonable prices; and you may be sure that the quality will be kept up, what with the honour of the country being at stake. All these restaurants are easy to explain to taxi-drivers, too, since all you have to master is the word "pavillon," adding the name of whatever country you prefer. Once inside the pavillon, the word "restaurant" will get you to a table. The Porte de la Bourdonnais is the easiest entrance for all of the restaurants.

Naturally, the Exposition has other points of interest besides food. At the moment, the Belgian Pavillon has the most in it, but the others are fast turning into modern museums of industrial and artistic progress. The Grand Palais houses the Palais de la Découverte, which is paradise for any one who is interested but mystified by science. All the phenomena are demonstrated in what you might call views of one syllable—a wonderful education with practically no effort on your part. What we really like is the Glass Man in the Parc des Attractions; however, you will probably be amused by foraging for yourself. We suggest that you try the little boats running up and down the Seine, as a means of moving from one part of the Exposition to another.

Paris hasn't seen as many new evening dresses in years (you can see what we mean by the Bérard drawings on these pages). At the opening of the "Ambassadeurs," there was a fantastic display of the season's successes; certainly no woman dared to dance unless her dress was fresh out of the box. You even wear full evening dress to small dinners, because you're sure to be going on somewhere afterwards.

Of course, you don't dress for Exposition dining, unless you're going to the Club des Oiseaux. But you do wear your newest and most extraordinary hat, and something slightly dressy in the way of afternoon clothes. Schiaparelli's, Mainbocher's, and Molyneux's don't-dress-for-dinner clothes are enormously popular for this type of informal dining. (Continued on page 90)



Chanel's white organdie dress with a black taffeta corselet - worn by Madame Patenôtre



Mainbocher's black crêpe dinner-suit (left) worn by Madame Georges Menier; and Mrs. Frank Moffat in Schiaparelli's flounced tulle Merry Widow cape



AUX AMBASSADEURS: MME. PATIÑO, COMTE ROGER DE MONTEBELLO, MISS OWEN



Mazzy Rouff's romantic waltz dress of tulle and organza, worn by the Marquise de Montcalm



SCHALL, PARIS

COMTE GUY DU BOISROUVRAY AND PRINCESSE JEAN PONIATOWSKI



HIGH SPOT OF THE AMBASSADEURS OPENING



MR. STRAUS, MISS MURIEL PARKER, COMTE DE LA MOUSSAYE, MME. DUPUY

Mademoiselle Chanel - in black tulle and glycerinized ostrich feathers; and in pleated black tulle with silver paillette bows





HORST



SUMMER SHADOW-PLAY

Loretta Young, on a recent trip to New York, chose for her own wardrobe this filmy black net picture hat, its crown open over her blond hair. Venetian lace drapes the brim, and two pink roses bank the crown. Hat from Lilly Daché

Three shades of tulle—lavender, pink, and grey—merge in Loretta Young's summer evening dress, with its full, flyaway skirt; its camisole top shirred up with a ribbon at the waist. Original model from Bergdorf Goodman



Shirring above the waist is the current Paris hue-and-cry—these master-hand day dresses are draped (sometimes here, sometimes there) into fluent Grecian lines. First, above: Alix's frieze-figure dress of black silk jersey, with a gathered fold circling the neck and curving around the waist (Salon de Couture, Bonwit Teller). Second, above: Alix shirrs the bodice away from a glassy smooth front panel in this deep violet mat crêpe dress, and assembles the gathered skirt fulness at the front.

First, opposite: A cluster of gathers marks the front of Schiaparelli's black cloqué crêpe dress, with its high cowl neck jutting under the chin (Bergdorf Goodman). Second: Triangles of shirring on the bodice give a Junoesque line to Schiaparelli's black mat crêpe dress; under-arm shirring catches up the sleeves (Henri Bendel). Third: Maggy Rouff's cinnamon-coloured sheer mat crêpe dress, with a full band shirred like a curtain through the bodice, which ties with three slim bows (Milgrim)



They'll leave you Cold

THE heat comes up from the street in little sizzles. People emerging from air-cooled havens take one look at the weather in the streets and dive back where they were. Impeccable gentlemen mop their brows. Ladies look hot even from the back. But *you* look cool and light and fresh. Not only are your clothes, your diet, and your state of mind directed towards defeating the heat. You have also mastered every beauty trick that exists in the game of looking cool.

Since nothing looks hotter than deep brown, you have acquired only a golden tone or kept your skin white. Your skin has a cool, mat finish because, after your make-up is complete, you wring out cotton in powder lotion and press it over your entire face, to act as a fixative. You carry a chamois-skin in your hand-bag; then, if you have to re-powder, you can retire behind a post and wipe off the streaked powder so that the new layer looks fresh and cool.

You change your creams just as definitely for summer as you do your clothes—lighter, cooler cleansers and softeners. You use soap and water on your face. You find a foundation lotion or cucumber-juice, which you buy or squeeze yourself, cooler than a cream foundation. You use tissue cream when you are in your tub, so your face won't feel goeey at night. Your beauty masque is the kind that cools while it freshens.

Because all deep, purplish tones look hot, your rouge and lipstick and nail polish are light, clear rose tones. Sometimes you go without rouge entirely, or, at the beginning of summer, you have sun-proofed all the rest of your face, but let your cheeks acquire a natural, faint glow of colour. Your new lipstick gives a more mat finish than the shiny one for winter, and you use time and tissues putting it on so that it never smears or gets on your teeth. You wear absolutely fresh flowers, preferably white, every day.

Knowing that green is the coolest colour in the spectrum, you experiment with green eye shadows. You dust a film of green powder over your regular powder at night, using a down puff always in summer, because that gets the powder on more lightly than anything else. You use water-proof mascara during the daytime or brush your lashes up over your curler with bandoline.

Two or three times a day, you wring out compresses in ice-water, soak them in eye lotion, and fit them over your eyes to draw out heat and strain. You wear smoked glasses with cool white rims on the street and pretend the sun isn't there. You use the same ice-water stunt with skin tonic as you do with eye lotion, but you never let a piece of ice touch your skin directly.

You take lukewarm tubs and showers all summer (icy baths are only a snare and a delusion), followed with a patting all over with eau de Cologne or cool slenderizing lotion. You throw bath salts in the water with largesse or put crystals in your shower top. You lie in bubbly, foamy baths with your head on a rubber pillow. You put eau de Cologne on your wrists and carry a little bottle of smelling salts in your hand-bag. Your perfume smells cool.

If you haven't started the summer with a good permanent, you get one right away in an air-cooled salon. For the country, you brush your hair smack up all around, and tie it in a washwoman's knot with a little bow and a brief fringe in front. In town, have a flat crown of curls for crownless hats, or have your hair set with no waves, but curls to brush up by day and down by night.



IT ALL COMES BACK TO US NOW

As clear as a lantern-slide, it comes back—that pre-War opulence last seen in Sherry's and Delmonico's back in the early 1900's. Observe the soubrette décolletage of this taffeta dress, the long gloves, and the ostrich-laden Milan straw hat. Bergdorf Goodman



Paris quiets its colours: First, Alix's new dress with soft-toned grosgrain bands winding the body like a carapace; a blue tulle skirt clouding a cyclamen slip. Second: Rochas sets grey organza next to mulberry, binds a high waist-line skin-tight, and turns back the bodice to show a triangle of mother-of-pearl sequins



Left: Lelong takes ribbon and more ribbon to bind and band this blue organza dress, with its impressionistic tulips and its young, lifted-up bodice. Henri Bendel. Right: Patou's night-sky organza dress, stitched in pleats from neck to hips, under a wraith of an organza coat with a fitted waist and dull sequin banding



★ Jean Cocteau decorates the back of Schiaparelli's coat ★

Fine Italian hand for shoes



A TRADITION of Italian shoemakers is rising. In Paris, there is the great Perugia, whose shoes are at Saks-Fifth Avenue; there are Casale, Greco, Georgette, and Palazzo. In America, there are, among others, La Valle, DeLiso, and Lo Presti. And in Florence, there is Salvatore Ferragamo, now the bright particular star, known to wise Italian ladies and their friends. More recently he has been discovered by American shoemakers and merchants, who have brought some of his models to the ready-to-wear collections in this country. (Among them Saks-Fifth Avenue and I. Miller.)

Short, dark, with the patience of an apple ripening on a tree, Neapolitan Ferragamo, who is about thirty-five, now has a little shop in the Villa Tornabuoni, a shop about twelve feet wide, with only eight seats, and a few shoes displayed on the floor. The rest of the shop is filled with customers, waiting quite contentedly, sometimes for two hours, until Ferragamo is free to serve them. There is no one else to help them. Ferragamo shoes are Ferragamo fitted. He never hurries any one. If some one leaves, he murmurs in his fluent, low-voiced English, which runs like a dark syrup, "She'll come back."

More important than his ingenious and inventive designs, than the actual making of shoes, is Ferragamo's belief and passion in the fitting of his shoes. When a new client comes, he first examines her foot minutely, exploring the bony structure with his intelligent fingers. (He studied medicine and surgery.) Once the model is decided upon, he makes a mask or dummy shoe of kid, formed from his notes, but not from measurements. He never takes a measurement. The dummy is then fitted with incredible care and exactness, snipping away the leather, pinning it up, just as though the shoe were a dress being fitted. All this is done to assure three points: first, that the foot, when in the shoe, has every joint in normal position; second, that the length is correct; third, that the metatarsal arch is free from body weight. For the ruling principle of Ferragamo shoe design is that the weight of the body should fall vertically on the tarsal arch (instep to you), leaving the metatarsal, or ball of the foot, free from weight.

This principle of vertical weight on the tarsal arch not only eliminates, he believes, any possibility of such unromantic attributes as foot callouses and swollen ankles, but it also makes for what he happily describes as a "graceful line to the instep, forming dimples under the ankle joints." It is essentially more a matter of scientific fitting than of just making shoes.

Ferragamo shoes are, of course, made entirely by hand. There is not a single machine operation in the whole construction of a shoe. Italian shoemakers grow up working on shoes, and that means that they feel every operation with their hands. It was, in fact, partly because he could not get these sensitive workers that Ferragamo left Hollywood after ten years of making sixty-five dollar shoes for the stars, to start his place in Florence. His shoes now, he says, are so "caressed in the making" that the finished shoe gives a definite impression of this passionate hand-work. Somewhere, quite far from the shop, this shoemaker has a great factory. There he keeps the lasts of his customers, many of whom just send him notes to order new shoes. Ferragamo—"the wonderful little shoemaker of Florence." (Continued on page 88)

Schiaparelli and Jean Cocteau are jointly responsible for this—Schiaparelli designed the royal-blue rayon jersey evening coat, and Cocteau decorated the back with insouciant feminine profiles under a rose-bush blooming with pink taffeta roses. A coat, in short, to make all your exits memorable



TONI FRISSELL

On a summer's day, turn your children out in crisp little dresses and play-suits, gay as a garden and with stamina that no mud pies, hoses, or tubbings can undermine: Above, a pint-size version of a dirndl, of blue-checked cotton with a white blouse and pink apron; Lord and Taylor

Right: For summering on a farm, or summering anywhere, as far as that goes, a plaid gingham dress in that mint-fresh colour combination, green-and-white. The sliver-size collar and cuffs are of white linen, and a parade of white buttons goes from the collar down to the hem. Dress from Best

Centre: Sand and sea attire (notable for brevity) for your hopefuls: First, a pert checked gingham sun-suit, topped with a slightly-shading piqué hat. Bonwit Teller. Second, a very minimum yellow jersey sun-suit with a handkerchief-size top, piped in brown. For your tiniest child

Below: A sturdy trio, to withstand almost any rough-housing: First, a printed rose-coloured muslin dress, with fluted ruffles. It's a copy of an English import. Bonwit Teller. Second, a shipshape linen suit, white as a mains'l. Best. Third, blue corduroy overalls; Basque cotton shirt. Best



NOT AFRAID OF WATER



HORST

Modern design in silver: Vionnet's ball-dress of silver lamé, draped in fluid folds (Hattie Carnegie)



Lelong's waltz-skirted white organza dress swathed with pink satin scarfs. All jewels; Udall and Ballou

24 QUAI DE BÉTHUNE



SOUGEZ

Top: On a bridge that crosses the court of Madame Rubinstein's house, the architect built a glass-enclosed winter garden—the interior is shown at the bottom of the page. Through the arch, a part of the picturesque neighbourhood can be seen

Upper left: This dining-room, designed for large dinners or luncheons, has stone walls relieved only with a painting by La Fresnaye and three unusual modern tapestries that were executed by Madame Cuttoli after Picasso and Rouault maquettes

Centre: The small dining-room, which opens on the winter garden, is decorated in Restoration style, the walls covered with 1820 scenic paper by Dufour. Inlaid white maple is used for the furniture, and the seats are covered with green satin

Left: An inside view of the winter garden, with orange-trees and rare plants, photographed at night. Concealed lighting—which comes from the exterior through the glass roof—shows up the green marble floor and mirror brick walls by Max Ingrand



BUFFOTOT. PARIS

ON the tranquil old Île Saint-Louis, almost in the shadow of Notre Dame, Madame Helena Rubinstein has built a new house. Outwardly, it conforms beautifully to the historical architecture of the ancient neighbourhood, but the top floor, Madame Rubinstein's private apartment, is practically a penthouse—a penthouse with enormous terraces, a fountain, and a view of the Seine, the Left Bank, and half the roofs of Paris. This blending of the old and new was accomplished by the architect, M. L. Süe, and his collaborator, B. Lochak; the decorations—also a blending of ancient and modern—were supervised by Madame Rubinstein, Mr. Süe, and Louis Marcoussis, the artist.

Photographed above is a bedroom, planned by Jansen, with yellow walls, an alcove canopied in ivory-white satin with gold cordelières, yellow satin bedcover, and gilded bronze and mother-of-pearl furniture made for the Duc de Pontpensier, fifth son of Louis Philippe.



Left: First, a moulded afternoon dress of sheer black crêpe, shirred into ripples at shoulder and waist. Talon fastener at the back. About \$40; Altman; Marshall Field. Second: A lunch-to-sunset dress of acetate and rayon crêpe, with stubby revers and a sunburst of shirring at the bodice. About \$35; Franklin Simon; Neiman-Marcus



Above: A dress to see you all over town, of sheer black crêpe with patches of shirring marking neck and waist. Talon fastener. About \$40; from Altman; Marshall Field. Second: Shirring (this time at the shoulders) and front skirt fulness turn up again in this casual city-dwelling crêpe dress. About \$35; from Best; Marshall Field



Left: Stehli's black silk sheer crêpe makes this dress with its square neck-line and West Point banding in front. About \$35; from Saks-Fifth Avenue, New York; Chicago. Second, a dress to flatter you—whatever your total of birthdays—with its sleek black crêpe surface, its cross-over surplice neck-line. It costs about \$40; from Russeks

Right: First, a dress to wear when in doubt—of acetate and rayon crêpe, with a shirred bodice and cardigan neck-line. About \$35; from Altman; and Marshall Field. Second, meet under the clock in this urbane dress of rough black crêpe. The bodice is shirred, and a grey velvet cord defines it. About \$35; Best; Marshall Field

Go-betweens for Summer to Autumn



Finds of the Fortnight

EVEN while doing your midsummer buying, remember that autumn lurks behind the first pumpkin. With that in mind, consider these black dresses—to be worn now with big-brimmed hats, later with the first trim hats of autumn. Notes of prophecy: all that shirring and draping; front fulness in bias skirts.

Shops in other cities have the models on these pages

Left: First, a surplice dress of black imported silk jersey with a fringe sash of red jersey. About \$50; Russeks. Second: A satin-bound coat-dress of Stehli's silk and acetate crêpe. About \$25; Bonwit Teller; Marshall Field. Third: A slim crêpe dress with a panel of shirring down the front. Talon fastener. It costs about \$40; Russeks



Dinner-dresses you'll wear now and straight on into autumn: classic in their sleek simplicity, contemporary in colour and line, considerate in price. That sheer crêpe dress above, blue as midsummer sky, has a magenta sash pulled through the shirred bodice and circling the waist. About \$40. From Bonwit Teller; Neiman-Marcus

Right: Another dinner-dress to carry you serenely through the sultry finale of summer—of rough crêpe in the new prune colour, perfect either with or without a tan. The shoulders are peaked; the deep V neck is cool, as well as supremely flattering. About \$30. The flower-fastened wisp of veil is about \$5. Both from Altman; Marshall Field



SHOPS IN OTHER CITIES HAVE THE MODELS ON THESE TWO PAGES

ADVANCE NOTICES

Right: The sort of magnificently simple, classic dinner-dress that is as right for autumn as for summer, without a single fussy detail to mar its unbroken sweep of line. Of black Du Pont Rayon jersey, relieved only by a girdle of flashing gold lamé, above the full, sweeping skirt. About \$23. From Lord and Taylor; Neiman-Marcus

Below: Shirred to fit like a glove, this dress has a self-covered cord around the hip-line—a new trick that makes your waist look even tinier. It's of prune-coloured crinkled crêpe, with a high neck, elbow-length sleeves. You'll wear it for dining out from now until long after Labor Day. About \$35. From Milgrim; Marshall Field



NELSON





Frock No. 7750: In town or out -
a dress with stitched bands,
a fourteen-gored skirt.
Designed for sizes 12 to 20, 30 to 38

Frock No. 7753: Two fabrics,
two lengths - short for day
or all the way down for evening.
Designed for sizes 14 to 20, 32 to 44



designs for
dressmaking



Frock No. 7749:
Out-of-doors dress for looking on
or participating. Try it in
clover-pink linen.
Designed for sizes 12 to 20, 30 to 38
Back views on page 78

Frock No. 7736: Face the wind
in adroitly tailored culottes,
a workmanlike tuck-in shirt.
Designed for sizes 12 to 20, 30 to 38



Frock No. 7751: Romantic lead -
a dress for summer witchery,
with slip-shoulders, a cloud of skirt.
Designed for sizes 12 to 20, 30 to 38

Frock No. 7752: Little-evening dress -
terraces of ruffles on the sleeves,
a demure buttoned bodice.
Designed for sizes 12 to 20, 30 to 42

Midsummer mandates



SHOP-HOUND SWINGS TO EXTREMES

EXTREMES of the simple country life, first of all, with these blue-and-white bedticking overalls, from Peck and Peck. They're cut to the feminine figure as carefully as your most meticulously tailored slacks; then sent to an overall factory for workmanlike touches: big patch pockets, and suspenders adjusted with metal snaps. About \$6. Newest invention in beach shoes are the Peck and Peck sand skis. Not so long as snow skis, but the same idea. In cork, with bedticking straps; about \$6.50. Very fine for whizzing over the sand-dunes.

Do you remember the excitement of watching scenes spring to life through a magic lantern? Polaroid sun-glasses give you something of the same startling clarity of detail. They don't darken or befuddle the scene. They filter out reflected glare from sand and sea and macadam roads. Colours are actually intensified. On bright days, fishermen can see their prey fifteen to twenty-five feet below the surface. Yachtsmen can spot submerged rocks and sand-bars. These are about \$3 at sports shops and optical stores.

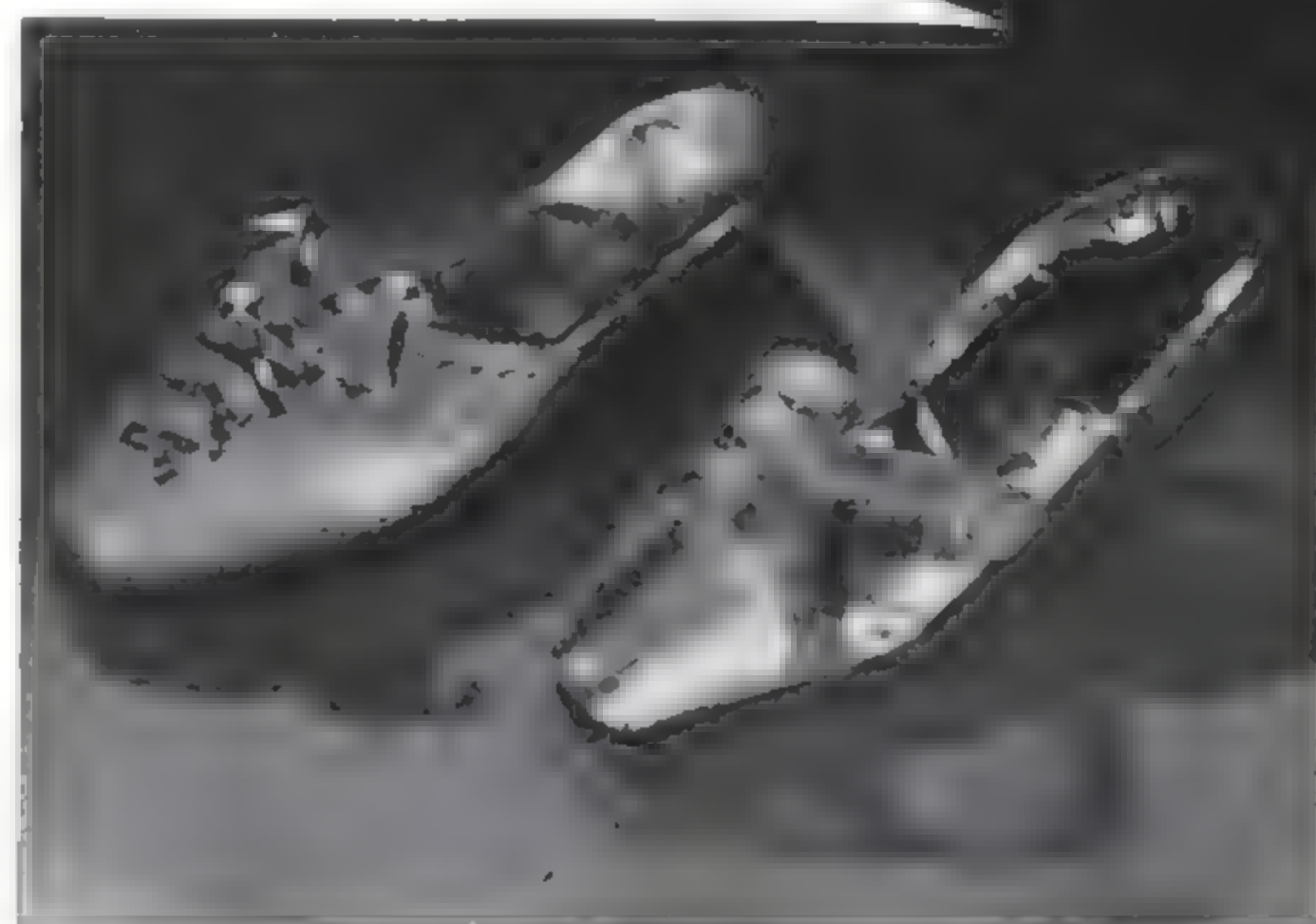


You wonder how you could ever have lived without it—a flower-coloured suede bolero from Martha West. No extremes here, but simple contentment. No collar, short sleeves, neat shoulders, and just brief enough to escape the waist-line. It fills in all the chinks in your wardrobe. Wear it day or evening; in town or in the country. Depending—need Shop-Hound observe?—upon how and with what you combine it. About \$19, lined in silk crêpe; at 444 Madison Avenue. In any colour, light or dark, that you please. Enchanting in dusty-pink.

Changing purses is dangerous; like changing cars in mid-traffic. You find that you have forgotten to transfer your lipstick, your comb....Not dangerous, however, if you entrust your all, in the way of cosmetics, to the Marioness Purse-Kit. This is a supple moire envelope, divided into pockets, which slips into any hand-bag. Best, for obvious reasons, lined in lipstick-red. About \$1, at Jay-Thorpe. Organize the trivia of existence, and you may find your whole life reorganized....Or maybe you wouldn't like that?

Shop-Hound swings to the dizzy heights of splendour with this star-sapphire bracelet and ring (right). Jewels by Karples, Inc., 604 Fifth Avenue, have these glories of the East. The stars seem to leap from the depths of the stones and surmount them in a halo—like the rings of the moon. The three star-sapphires in the bracelet weigh, together, approximately two hundred carats—a very rare three of a kind. In their diamond-and-platinum setting, they are one of the unusual designs of this talented young American jeweller.

In the last issue, Shop-Hound warned you about glass slippers—and here they are. The extremes of fantasy, we might add. One mule is of woven glass, the other of clear glass, to show your toes; both combined with gold or silver kid. Imported from France by Bonwit Teller; about \$12.75....Also, here, find a huge Cellophane box of guest puffs for your week-end hostess. About \$4; with nearly one hundred little fluffs. (Continued on page 76)



NELSON



Jellied
...out of the refrigerator
or

Hot
... off the range



A VERSATILE SOUP is Campbell's Consommé . . . answerable to the whims of mood and weather . . . doubly welcome in summer when cooling foods are so beguiling, yet chill days are apt to intervene.

Whether the mercury leaps or dips, here's a never failing temptation to the taste. Even on the most trying torrid days when appetite-coaxing seems almost hopeless, spoons eagerly seek this soup served as a frosty, sparkling jelly, with its richly enticing beef flavor . . . Four hours chilling in the refrigerator congeals it in the can, whence it comes to table a calming, soothing contentment.

And for a tingling hot bracer that goes right to the spot on cooler days, treat yourself to Campbell's Consommé, right off the range. It's the same soup which at other times you enjoy jellied—only now its limpid, liquid amber comes to you as a warming, jovial stimulation. A broth of choice beef simmered slowly, clarified to crystal purity . . . ever so delicately flavored with vegetables. The skilled French chef—the Campbell chef—at his brilliant best!

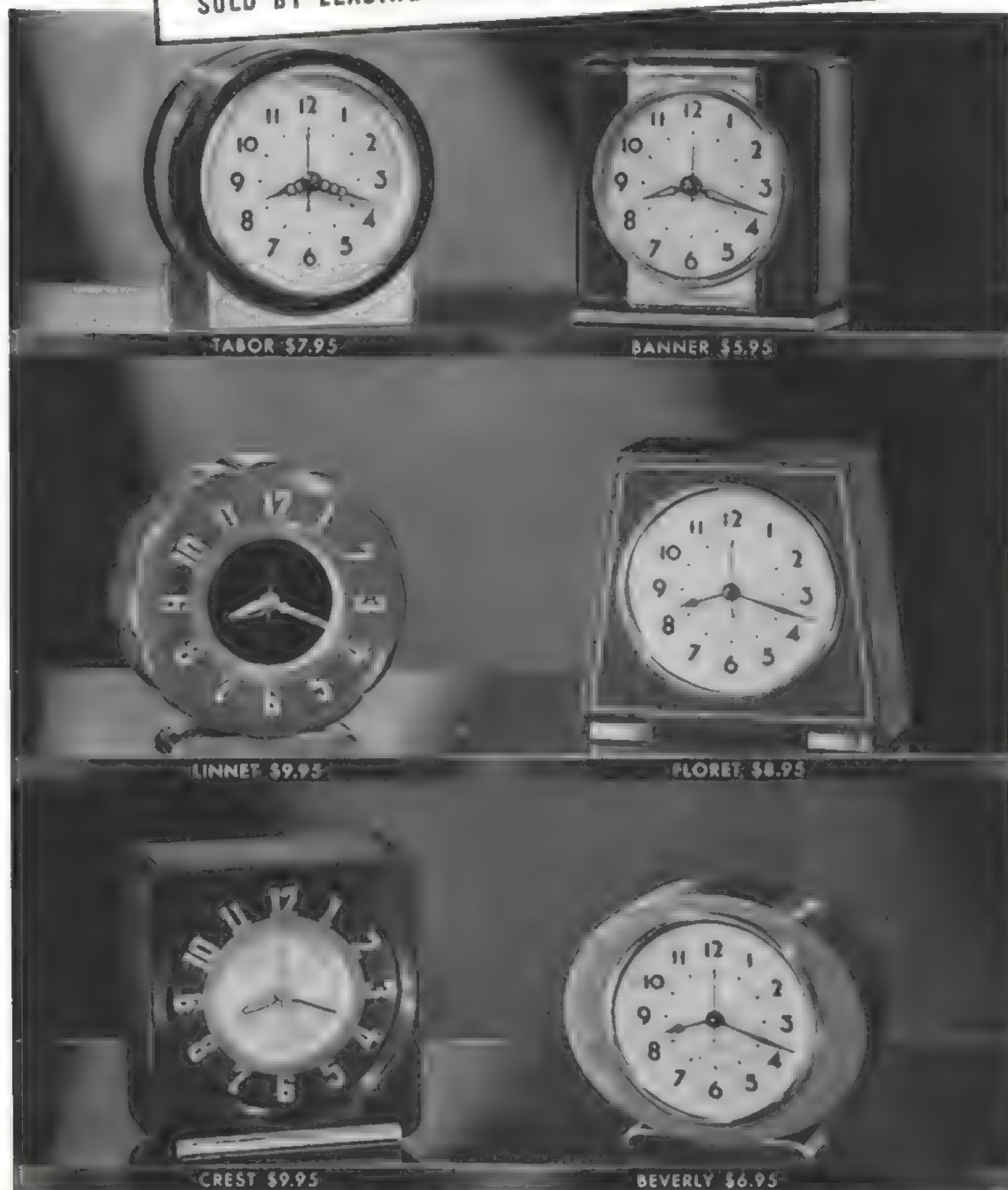


Campbell's
Consommé

Have Wonderful Time AT HOME



ELECTRIC CLOCKS THAT LAST
by Seth Thomas
SOLD BY LEADING JEWELRY AND DEPARTMENT STORES



These and many other models are also available with the famous Seth Thomas eight-day movement (key-wound). Seth Thomas Clocks, a Division of General Time Instruments Corp'n, Thomaston, Conn.

DISCOVERIES IN BEAUTY



Elizabeth Arden's new Sun-Pruf beach kit is one of the summer's triumphant finds, low in price, high in chic, and superbly complete in equipment

A FINESSE of make-up that might have escaped you is that of having your summer stockings harmonize with your summer skin tone. Antoine has first made a point of this nuance and then provided for carrying it out by three beautifully toned powder foundations for which I. Miller has introduced three new harmonizing stocking colours. The make-up is not intended to simulate sunburn shades, but to give a lovely, live tone to your faintly sun-tanned skin. The stockings are flattering and medium sheer, and the combination gives you a very *soignée*, pleased-with-yourself feeling.

The duets go like this—for blondes; Riviera foundations and Catalina stockings. For auburns or in-betweens; Mexicana foundations and Coral Shell stockings. For brunettes; Andino foundations and Miami Sun stockings. Antoine has a mystic fashion of naming his cosmetics by numbers, and the cream foundation answers to 284, the finishing lotion to 185. In case you can't remember all this, you will find the shades clearly designated for you in shops that sell the Antoine cosmetics and I. Miller stockings.

This is the season when nail polishes customarily get definitely lighter, but this summer many smart hands still show dusky, muted shades of polish, probably because these have proved so becoming. Revlon, who were among the first to introduce this colour trend, anticipated this sustained popularity, and have created two new shades for summer. "Newport" is a soft, rosy-beige that goes well with any costume colour and is equally good on fair or sun-tanned hands. "Nassau," less conservative, is a glowing sunset-red, gay and intense, but with a dusty overtone, a particularly effective accent on sun-tanned fingers and toes.

If you paint your toes yourself, a most extraordinary gadget has been evolved to help you in the procedure. It is known as Toesies, but don't let that prejudice you against it too much, because it is really extremely practical, keeping your toes separate from one another during polish application and while the polish dries, in place of the little wads of cotton that were never very satisfactory anyway. This inspiration is made of thick, flexible rubber with four square prongs that fit between the toes and make the whole business of varnish applying a simpler matter.

You will find Toesies at Bonwit Teller's and other stores in New York and throughout the country.

To many people, an effective non-perspirant is really a necessity only in the summer. And because people buy such preparations casually and use them with little regard for directions, they are not always satisfied with what they get. Space permitting, we should like to pen a little sermon on the wisdom of reading the directions for this type of preparation very carefully and following them meticulously. All of the better makers have spent a great deal of research in developing the directions so that you get the best out of the products. Also, the finer deodorants and non-perspirants have been perfected in content and package so they are remarkably convenient to use.

Non-Spi, for example, is one of the oldest of the non-perspirants, but its bottle is a masterpiece of modern convenience. The screw cap reveals a shaker top, and the liquid shakes neatly through the holes and onto your skin without any dropping or dripping. Non-Spi is a complete non-perspirant, checking perspiration for a number of days, depending on the chemistry of the individual system.

Odo-ro-no provides the little sponge applicator neatly fastened into the top, so that you have no bother with cotton or such. Odo-ro-no also offers a lighter non-perspirant (white) and a stronger one (red), so that those who need only the milder protection during the rest of the year can adopt the red during the very hot weather.

Zip has a brand-new cream deodorant which, aside from its thorough deodorant properties, is also a mild non-perspirant, stopping perspiration for one or two days. This is pleasant to use, as it goes gently into your skin, has only a faint, neutral scent of its own, and is the type of preparation that a great many women will welcome. You can buy the new Zip cream by itself or in combination with a tube of Zip Cream Depilatory. In the latter case, the deodorant is a present, because you pay only for the Depilatory which, as you undoubtedly know, is a cream that takes the hair off your legs and arms simply and easily, leaving them smooth as smooth and slightly whitened besides.



BELOW

*The Marchioness
of Cambridge*

LEFT

The Countess Howe

RIGHT

*The Lady Marguerite
Strickland**Peeresses***OF DISTINGUISHED
BEAUTY...****USE THIS FAMOUS METHOD
OF SKIN CARE**

A Marchioness . . . a Countess . . . an Earl's daughter . . . three of England's loveliest noblewomen. As Coronation festivities draw to a close, these distinguished beauties are still among the most noted figures at Court Receptions, at Royal Garden Parties.

Their method of skin care is a method known around the world!

The Marchioness of Cambridge, the Countess Howe, the Lady Marguerite Strickland care for their exquisite skin with Pond's Cold Cream. Day and night, this simple care that invigorates as well as cleanses:

Every night, smooth on Pond's Cold Cream. As it softens and releases dirt, stale make-up and skin secretions—wipe them all off. Now pat in more Pond's Cold Cream—*briskly*, till the circulation stirs. Your skin feels invigorated and freshened.

Every morning (and before make-up) repeat . . . Your skin is smooth for powder—fresh, vital looking!

Begin to give *your* skin this very same care. Get a jar of Pond's Cold Cream today. Soon see *your* skin growing clearer, brighter, smoother—*younger* looking!

Send for **SPECIAL
9-TREATMENT TUBE**
and 3 other Pond's
Beauty Aids

Pond's, Dept. 11CG, Clinton, Conn. Rush special tube of Pond's Cold Cream, enough for 9 treatments, with generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ to cover postage and packing.

Name _____

Street _____

City _____ State _____

Copyright, 1937, Pond's Extract Company

SHOP-HOUND SWINGS TO EXTREMES

(Continued from page 72)

Here is a midsummer hat that is very Long Island. One of the new hats that casts an enormous halo around your face, and lightly brushes your shoulders at the back. Very effective in rough natural straw, set on a bright red gros-grain bandeau—as becoming as your lipstick to your tan. About \$25, at Annas' Hats, 22 East Fifty-Sixth Street.



Don't, in the midst of humidity, forget the little perfume shop, Qui Sait, 767 Lexington Avenue. The talcum powder that drifts from tall white cans is as cooling as snow; about \$1.50. Perfect week-end gift for any one who goes in for salt-water baths is a package of three salt-water soap mitts; about \$3.



There's a certain formality for late summer sports wear in this dull white ribbon knit jacket, far left. Beautifully fitted, and bound with white silk braid. About \$59.50, to order, at Bill and Hunter, Inc., 485 Madison Avenue. Find also, at this shop of smart knitted things, an evening dress knitted of "tchac." It looks like lace; it looks like white coral. Perfect for a late summer cruise, because it doesn't crush. It has a neat square décolletage, a slick fitted line, a low flare, and buttons of crude natural coral down the front. About \$125 to order. There's a bolero of knitted tchac—also buttoned with coral; about \$35. Wear it with a tailored evening skirt.

For a fresh outlook on summer—if you want one—go in to see the Countess Cassini clothes at Helena Rubinstein. As cool and crisp and original as the "Matière Vivante" luncheons that Madame Rubinstein serves. This collection is particularly interesting just now for evening clothes and beach outfits. Sketched, above, right, is a four-piece beach costume, made of imported English linen, very effective in white with big black ciré disks. About \$36.50, to order. A shell-white straw brim swings on a black patent leather bandeau, to form the hat; about \$9.50. The evening clothes are nebulous, slightly ingenuous, but smart.

All summer long you can find refreshments for your wardrobe at the Plymouth Shops, 512 Madison Avenue. Sharp, vivid things for the beach; delicately fluttering adornments for cool retreats indoors. This house-coat is effervescent—satin-striped organza over a taffeta slip with a billowy dust-ruffle; about \$19.75. Red stripes on navy-blue; white stripes on black.



IVORY TIPS
protect the lips

MARLBORO

Mild as May

A Cigarette created by Philip Morris

LEARN TO BE *Charming*

© M. W.

Margery Wilson

America's authority on Charm. Personal adviser to eminent women in all walks of life.

Distinguished Tributes

RUTH CHATTERTON writes: "Margery Wilson's Charm is all that the title implies and more."

MARY PICKFORD writes: "You are dealing with a subject close to every woman's heart and you have handled it delightfully."

NORMA SHEARER writes: "To capture the elusive spirit of Charm and analyze it for personal cultivation, as you have done, is indeed a boon to all who wish to enhance their power."

Charm is the birthright, the natural heritage of every living soul. The expression of it is the only known insurance for happiness. When a woman reflects her innate Charm all else of value follows as naturally as flowers turn to the sun.

THE NEW CHARM TEST

SENT TO YOU WITHOUT COST

How much charm have you? Just what impression do you make? Grade yourself with Margery Wilson's NEW "Charm Test." This self-analysis chart reveals the personal qualities by which others judge you. Miss Wilson prepared this new Charm Test because, although the principles of Charm never change, the expressions of Charm which we call manners are changing every day. The NEW "Charm Test" together with a booklet called "The Smart Point of View" will be sent to you without any cost or obligation.

A FINISHING SCHOOL AT HOME

PERSONALIZED TRAINING

In your own home, under the sympathetic guidance of this distinguished teacher, you learn the modern art of self-expression—how to walk, how to talk, how to acquire poise and presence, how to project your personality effectively—to enhance your appeal. Through her personalized and thoroughly up-to-the-minute training by correspondence, Margery Wilson makes tangible for you the elusive elements of Charm and gives you social ease, charming manners, finish, grace—the smart point of view.

To receive the NEW "Charm-Test" and the Booklet write to:

MARGERY WILSON

1145 FIFTH AVENUE

15-G

NEW YORK, N. Y.



Elizabeth Arden

P R E S E N T S

Sun-Beige

T H E N E W S U M M E R C O M P L E X I O N

Adjectives elude us when we write of Sun-Beige—the new Summer complexion now being introduced by Elizabeth Arden's clients to all the smartest beaches. Drastic tanning has no place in the contemporary fashion scheme. The new complexion is mellow and warm-colored yet has a delicacy that distinguishes it from ordinary sun-tan. It is a clear golden hue—with just a suspicion of some deeper shade.

On sale at all smart shops.

ELIZABETH ARDEN • 691 FIFTH AVENUE • NEW YORK

ARDENA SUN-PRUF CREAM—a preparation which permits tanning but prevents blistering or burning—a perfect powder base \$1.00

IDEAL SUNTAN OIL—For those who tan naturally without burning \$5.00, \$1.75, \$1.00

PROTECTA CREAM—does not come off in water—invaluable against freckles . . Tubes, \$1.50, \$2.25. Jar, \$3.00

8-HOUR CREAM—Quickly effective in cases of sunburn. Jars, \$1.75, \$3.00

ARDENA VELVA BEAUTY FILM—a wonderful velvety preparation that gives legs, arms and back a lovely, even texture. These easily applied "liquid stockings" are ideal for evening or active sports. Evening, Sun-Beige and Dark. Velva Beauty Film also in Light, special waterproof form for bathing and the beach . Tube, \$1.00

VELVA BEAUTY FILM DUSTING POWDER—This lustrous Sun-Beige shade powder, applied over Velva Beauty Film, enhances the natural effect Box, \$1.50

WATERPROOF VELVA BEAUTY FILM KIT—contains tube of waterproof Velva Beauty Film, special Sun-Beige shade Dusting Powder, and a fragrant June Geranium Soap cloth to remove the Beauty Film Kit, \$2.25

LILLE DE FRANCE—this excellent new powder foundation is a convenient, creamy blend of Creme de France and Lille Lotion, which serves as a mild protection against exposure. Cream, Naturelle, Rachel, Ocre, Sun-Beige . . \$2.00

ARDENA BRONZE LIQUID—for a rich Sun-Beige make-up. Will not rub off on clothes or come off in water. Light and Dark Bottles, \$1.00, \$1.75

KEEP YOUR

Beauty
years

KEEPING the vibrant beauty in your face, may well mean keeping the happiness in your life, Marie Earle believes. So Marie Earle devised a Basic Treatment of the greatest possible simplicity. Just three preparations!...but so amazingly effective that a 10-minute application is all the average skin needs daily! In that brief time, this famous Basic Treatment enriches, softens, clarifies, refines!

Ten minute home treatment

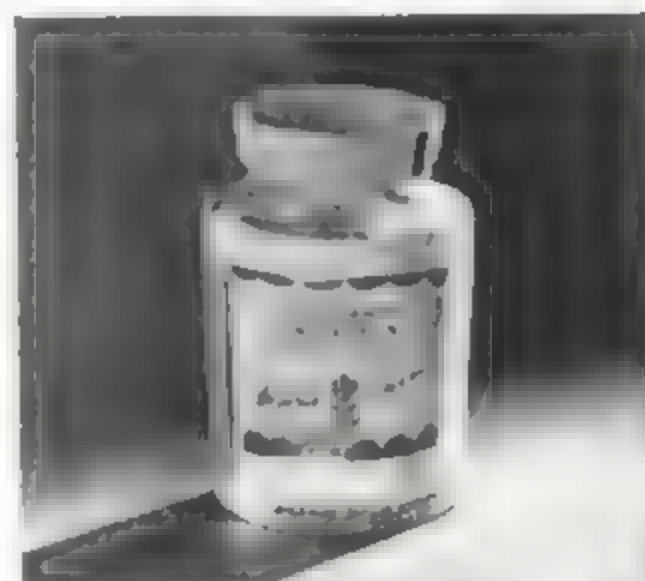
CHECKS DRYING AND SALLINGW
ESSENTIAL CREAM. Most famous of all Marie Earle preparations...soft, rich, thrilling in its results. Use twice—first to cleanse—a second application for softening.

CUCUMBER EMULSION. Apply a few drops over the second coat of Essential Cream to speed penetration, whiten and clarify.

EAU ANTIRIDES. Every skin needs a tonic...this one never stings, never dries. Gentle—yet exquisitely refreshing.

All three preparations may be bought for \$3, at all the better stores. Try them...have more beauty years!

New York Salon, 714 Fifth Avenue. Circle 7-5818



Marie Earle

DECORATOR'S DAY-BOOK

RUBY Ross Wood has brought her shop out into the light and air-conditioning of Park Avenue, and the place is full of enchanting things and ideas. Mrs. Wood has thought of everything, beginning with the carnation-pink announcements and package labels designed by Berman. The entrance-hall is all-grey marble; the walls, light; the floor and trim, darker in tone; and the wall-fountain, carved and grey.

There is a small office with a grey-and-white baroque scrolled paper, and another has pale wood-paper walls. A larger room, striped widely in white and gilt, has one whole windowed wall hung with a dotted muslin curtain. The wall-cabinets here have wire-mesh doors, backed with pink coin-dotted satin, and there is a large table-desk of bleached pine.

In the large corner room, with its curved corner window, a small mantel-piece has a permanent plaster drapery and an old Meissen bisque urn to crown it. This room is filled with things: the new gilt-metal tables from Paris, with very baroque legs and white opaque glass tops; a huge eight-panelled screen with a pale natural wood frame and panels of sanded glass, very simple and impressive; a rare pair of rosewood Regency cabinets, rather small and delicate in scale, an unusual virtue in Regency furniture (they are about six feet tall and five feet wide).

Mrs. Wood's latest ingenuity is the set of three triangular tables, to be

had either of white lacquer or blond wood. These tables, which have slender, outcurving legs and shallow galleries, also have acrobatic proclivities. For, being in three sizes, they nest neatly together; or, piled one on the other, they make an entrancing pyramid to hold flowers and bibelots. These can even be done very specially for you in leather with tooled lines, and, of course, the choice of tops is varied—wood, leather, or mirror.

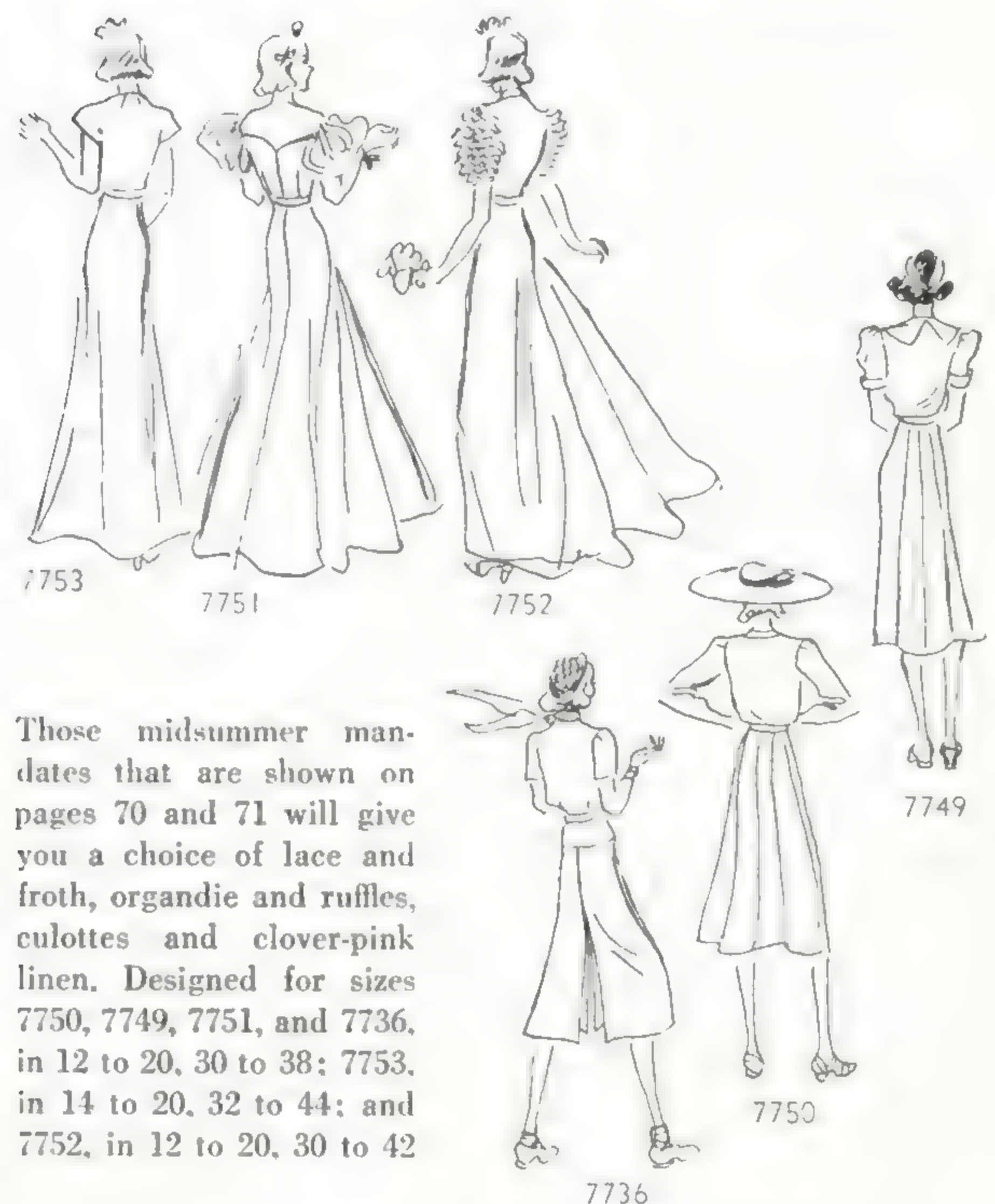
In another small room, there is the Wood copy of a curved Regency sofa, slim in line and covered with leather patterned like a dapple-grey horse. This leather has also been used to cover a low four-panel screen—surely the most diverting trick of the year. In the same room, there is a fine arrangement of four narrow mirrored panels, placed, with wall-spaces between, over a shallow thick wood shelf.

All through the shop, brilliant bits take the eye: the bold water-colours by James Reynolds, of intensely blue cinerarias and of scarlet parrot-tulips; a bolt of glazed chintz striped in lilac and white; and a pair of rare large coloured drawings by Leech, done in the manner of his *Punch* drawings, framed in white and gilt.

And the air-conditioning will make this shop enjoyable even on a hot summer afternoon.

The firm of Bell and Fletcher has made (Continued on page 86)

DESIGNS FOR DRESSMAKING



Those midsummer mandates that are shown on pages 70 and 71 will give you a choice of lace and froth, organdie and ruffles, culottes and clover-pink linen. Designed for sizes 7750, 7749, 7751, and 7736, in 12 to 20, 30 to 38; 7753, in 14 to 20, 32 to 44; and 7752, in 12 to 20, 30 to 42

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 17.

*— refreshing mildness
— better taste
all the way*



Chesterfield
Wins

Now see America

BETWEEN
NEW YORK AND

California

OR MEXICO CITY

Grace Line presents fortnightly cruises and rail-water trips between New York and California or Mexico City—the only cruises visiting en route Colombia, Panama, El Salvador, Guatemala and Mexico, with an additional stop at Havana eastbound. These splendid Grace “Santa” ships offer all outside rooms with private, fresh water baths; outdoor, tiled swimming pools; light, airy dining rooms high up on promenade decks; gymnasiums; Dorothy Gray Beauty Salons and pre-release talking motion pictures. One of these luxurious Grace “Santas” sails every two weeks from New York and from San Francisco and Los Angeles.

TO

South America

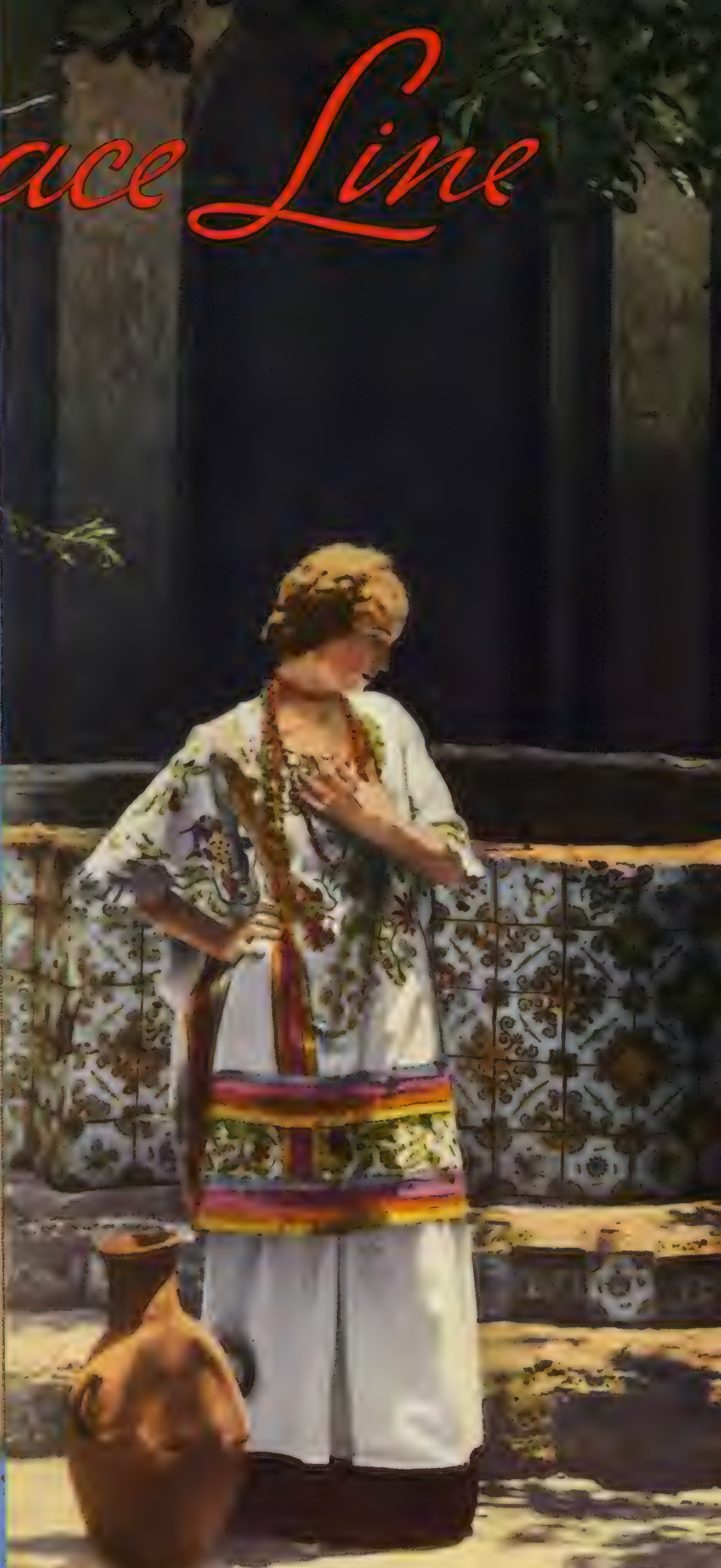
Modern Grace Line “Santa” ships sail to South America from New York every week—from California every other week. Cruises include 32 day trips to Lima, Peru; 39 day tours far into the Andes to Cuzco and the interior of Peru; and 39 day cruises to Valparaiso and Santiago, Chile. Stop over privileges permit visits to the lovely Chilean Lake Region and Buenos Aires. En route Panama Canal, Havana and 12 to 17 other Caribbean and South American cities, depending on cruise selected. Connections at all ports with Pan American-Grace Airways (flying time Santiago to New York four days, from other points proportionately less).

For illustrated literature, itineraries, fares and all-expense cruises, consult your travel agent or Grace Line, New York, Boston, Pittsburgh, Washington, D. C., Chicago, San Francisco, Los Angeles, Seattle.

Grace Line South American cruises visit Chile where Ivan Dmitri made this natural color photograph of a gaucho last November (springtime below the Equator as our seasons are reversed).

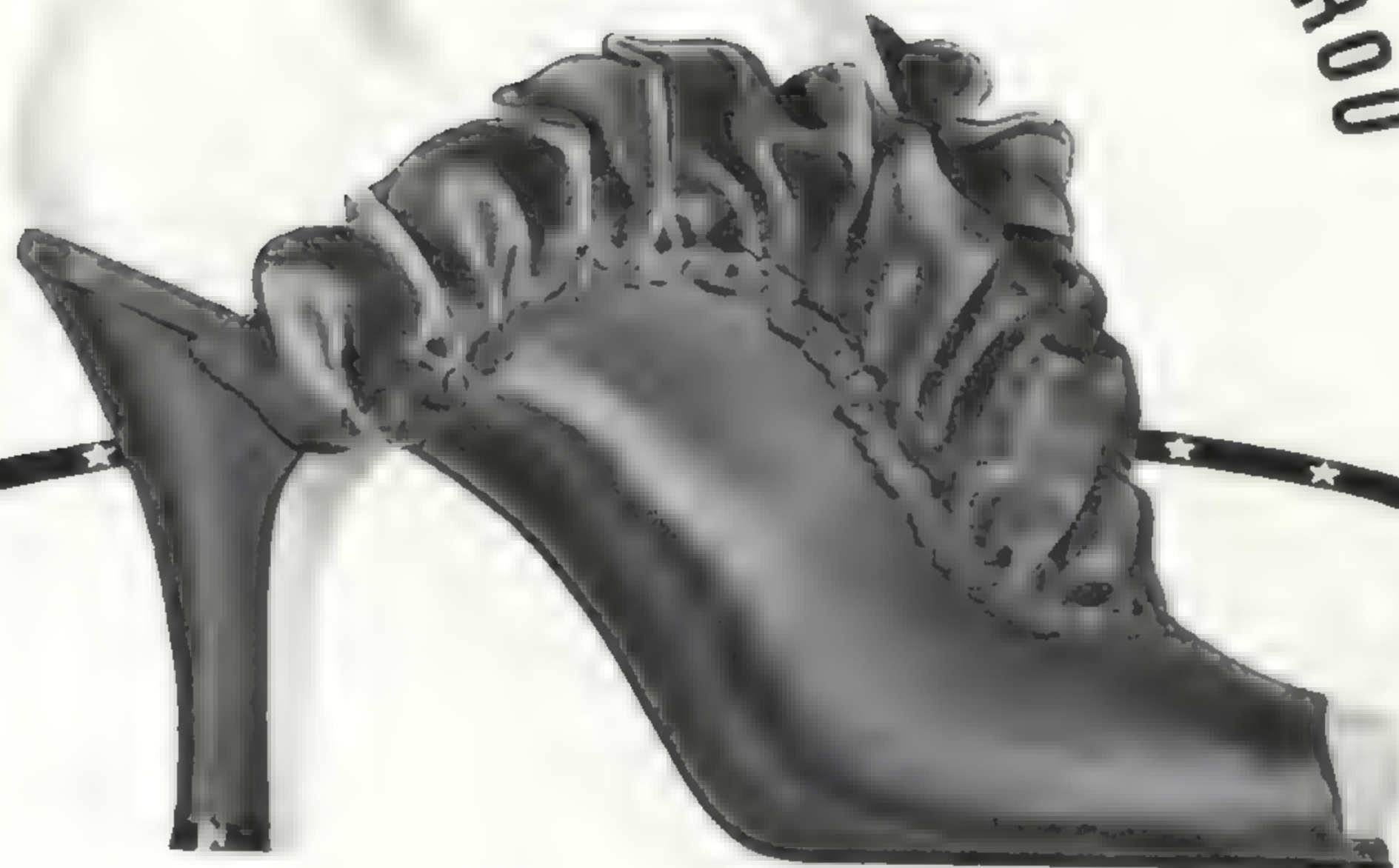


by Grace Line



Grace Line cruises between New York and California visit en route six Spanish American countries including Mexico, where Luis Marquez photographed this charming Huasteca girl.

THE FROU FROU



MODE IN THE MOOD OF ELEGANCE

Look for the Name on the Sole

**DANIEL
GREEN**
Comfy SLIPPERS
For DAYTIME
EVENING AND BEDTIME WEAR

Even if you have only a little of the Empress in your makeup, a pair of these elegant new Daniel Green slippers will bring it out. They really are swish—and luxuriously comfortable, too.

The better shoe stores and shoe departments have them at reasonable prices. Send for booklet of all the newest Daniel Green styles: "Look Lovely as Often as You Can."

Address: Dept. V-4, DANIEL GREEN COMPANY, Dolgeville, N. Y.

MY CLOTHES WOULD LAST MUCH LONGER IF I KNEW OF A REALLY SAFE DEODORANT.

WHY, MY DEAR - I THOUGHT EVERY SMART WOMAN KNEW AND USED NONSPI.

NONSPI OFFERS YOU THESE FOUR ESSENTIALS OF PERFECT PROTECTION AGAINST UNDER-ARM MOISTURE.

1. Nonspi has been pronounced entirely safe by highest medical authority.

2. Nonspi may be used full strength by women whose delicate skin forces them to use deodorants half-strength, with only half-way results.

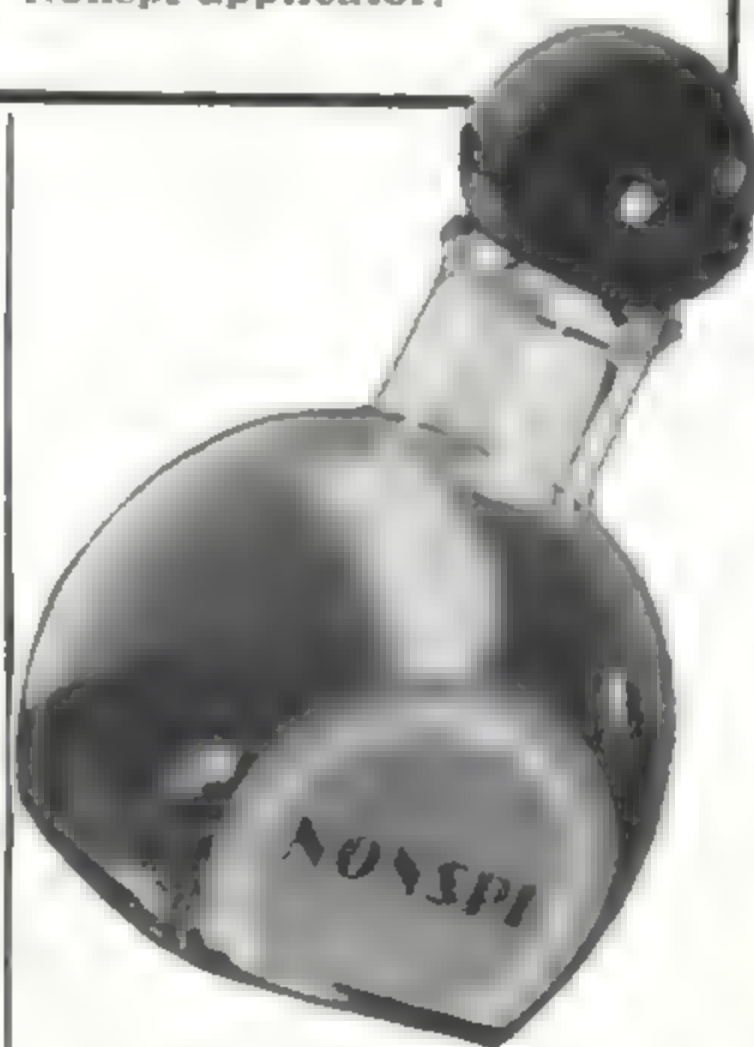
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Spare your clothes—and your nerves. Use Nonspi, the safe anti-perspirant and deodorant that is non-irritating to sensitive skin. No under-arm moisture to ruin fine fabrics. One application protects you from two to five days. Drug and department stores everywhere carry Nonspi. 35¢ and 60¢. Slightly more in Canada. Try it—today.



Safe **NONSPI**

Pronounced "Non-spy"...Means "The Safe Deodorant"

SOUTH AMERICA

(Continued from page 29) The maxixe, the strenuous national dance, is like a very fast old-fashioned one-step.

In Argentine

Although Buenos Aires is a big city, with two subway systems as resplendently tiled as a Crane bathroom, it is not a roaring, crashing place like New York. You can hear horses' hoofs and carts clattering on the cobbled streets, and the cries of vegetable men, and of men who wander around with baskets of big pink shrimps arranged on green leaves.

Colectivos (little buses that dart through the traffic like dragon-flies) sound their sharp horns at every corner. The chimney-sweep, a grimy little man on an antiquated bicycle, wearing a tall silk hat, his face smeared with soot, his brushes attached to his handle-bars, rings his bell as he goes by. The scissors-grinder's whistle can be heard above everything else. It sounds like a bar from Ravel's "Bolero," clear and sweet and gay.

Buenos Aires, in July, is at the height of its winter season, which really gets underway with the celebration of the ninth of July, their Independence Day. There is a gala-night at the opera that night, when every one appears in full regalia, including President Justo and Foreign Minister and Nobel-Peace-Prize-Winner Señor Saavedra Lamas, whose collars are at least six inches high. The opera-house, The Colon, is all marble stairways, pink plush and gilt, and crystal chandeliers. Lily Pons and other hard-working prima donnas take advantage of the difference in season and appear there every year after the Metropolitan.

Parties in Buenos Aires

A ball at the Jockey Club brings out all of Argentine society. There is a display of jewels that would make the maharajas of India envious, and be in questionable taste in New York. Argentine women dress in the French tradition of elegance, and spend most of their time at it. They think nothing of taking hours to match two shades of black to get a perfect ensemble, for black is the national daytime uniform. At Argentine parties, the important thing is to see and be seen. They like to be in the audience, and there are always more people sitting at tables looking on than there are dancers.

As in Washington, there is great punctilio about leaving cards and returning calls. If you send your Argentine hostess flowers before the party, she will be enchanted. When you arrive, you will find them prominently displayed with your card still attached, so that each guest can compare his gift with that of the others.

Since dinner is at nine, or later, tea is an important meal every day at five. Cocktail parties are of the American and English type, which begin at seven and last until nine, when you are expected to go on for dinner; or the Argentine kind, which begin around eight-thirty and usually include a cold buffet and dancing until one o'clock.

There is no "café society," for the Embassy Club, the Charleston, the Africa, and one or two others, are the only respectable night-clubs. You sel-

dom dress to go to such places, but dinners at home are almost invariably black tie, frequently white tie. The orchestras are mediocre, the real Argentine tango a slow, sedate, mournful dance. Often after dinner in an Argentine home, where family portraits and Rembrandts and El Grecos look austere down from the walls, a white-gloved footman will roll up the rugs, and stand by to change the records on the phonograph while the guests dance.

"Camp" Life

To see only the life of the city, or only the life of the American Colony in the city, is to know nothing of the country. It is hard to meet Argentines, but, if you come with letters to them, they are cordial hosts. They will take you to their *estancias* out in the camp—which is what you say instead of "in the country." An *estancia* of less than several hundred thousand acres is considered very small. All the great Argentine fortunes have come from the land, and in the camp they live a thoroughly feudal life in a half-scale Versailles or Windsor Castle.

From September to April is the best time to see the camp, for during the winter months it rains and the dirt roads are impassable. At dinner on an *estancia* you may sit at an Italian Renaissance table, lighted by massive silver candelabra, with cabinets of Lowestoft in the corners of the room, and a Velasquez on the wall, and have to wave your hand constantly across your plate to keep the flies away.

The Newport of the Argentine is Mar del Plata, on the Atlantic Ocean, a day's train trip from Buenos Aires. The season there, in January and February, brings most of South American society crowding to the beach. The bathing-tents are closer together than on the Lido, and the sand is as cluttered with people as Coney Island on a July Sunday. Mornings are spent on the beach, afternoons in promenading along the Rambla (South America's Boardwalk), evenings at the Casino.

The popular sport in all the South American countries is racing, and it goes on all year long. On gala-days in the Argentine, the President and other dignitaries drive around the course before the races in open carriages, bowing to the crowds. The Jockey Club stand is ornately French in style. No one ever walks around the paddock and looks at the horses, preferring to stay put and look one another over. The women wear very simple street clothes—no big hats and flowing chiffons. The infield is flat, dusty, and has only the tracks of the Central Argentine railroad for a background. Incidentally, the Jockey Club building on the Calle Florida is austere and stuffy, and seems designed as a background for distinguished, slightly irascible old gentlemen.

In Chile

Viña del Mar, on the Chilean coast, is to Santiago what Mar del Plata is to Buenos Aires. It is smaller, less crowded, not so formal. It is much more verdant, and looks like parts of the California coast, with palm-trees and gardens and rocks in an ocean of Winslow Homer blue.

KATHERINE CARR

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—A way that solves the hair problem as women have always hoped it would be solved

Now one can actually remove arm and leg hair. Remove it *without* the annoying problem of sharp, bristly stubble that follows the razor.

This is due to a scientific discovery that solves the arm and leg hair problem as women have always hoped it would be solved.

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It is an exquisite toilet accessory, resembling a superior beauty cream in texture. You simply spread it on where hair is to be removed. Then rinse off with water.

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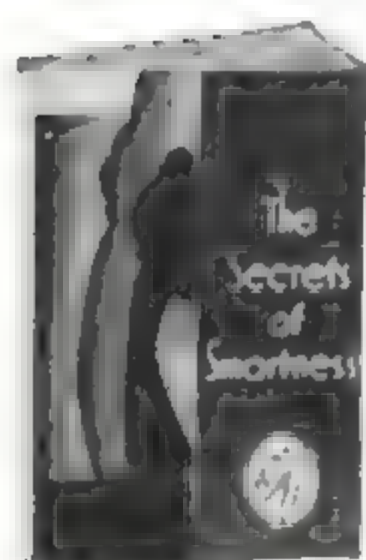
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SOMETHING TO REMEMBER YOU BY

(Continued from page 36) silver whiteness of the snow, is the centre of a medallion marked "Childhood—Winter—1937."

A symposium of remembrance. "She had a summer dress printed with little blue flowers" . . . "Mother had a white satin dressing-gown with ruffly lace frills. She used to come into the nursery in it, to say 'good-morning' when we were at breakfast" . . . "She had an evening cloak of deep green velvet, and there was a tassel, at the fastening, of gold with a green stone that we always believed was a real emerald."

VISIONS OF MOTHER

Elizabeth Irving, daughter of the original "Trilby"—Dorothea Baird (chosen by Du Maurier himself for her uncanny likeness to his drawings)—told me once how she remembered being taken to her mother's dressing-room at the theatre, and seeing her mother as Trilby when she had just come off the stage. She says that she has never forgotten the romantic figure in the French-blue soldier's coat with its epaulets and silver buttons, the radiant hair tucked in the high military collar, and the famous Trilby bare feet as beautiful as a statue.

Frances Rich, daughter of Irene Rich, says she remembers one particular summer as a child when they were in Hollywood, and her mother had a certain silver dress in which she looked so glamorous that the event of the children's evening was to see her in it before she went out. And the other day when one of my own little girls had a dream about me (in which I was involved in an adventure with a lion) she told me that I was wearing, during this adventure, a certain blue satin negligé with lace frills all around it—that she specially admires.

How strangely these stuffs and textures, colours and laces, remain. . . .

Once I put on a pale rose-pink tea-gown, all chiffon ruffles; and a young man, as I came into the room, said (straight off, automatically—and uttering from his heart a most unquestionable truth), "You must always wear that when you're with your children!" He was, incidentally, a young man who had a most lovely and elegant and Edwardian mother. That swerving, trailing, ruffling *couleur-de-rose* garment became my children's favourite among my clothes. It had so many of the qualities they like: frivolous, delicious, indolent qualities; and a certain "princess-like" sweep about that swirling train. Later it bred a fellow garment, of white chiffon that whipped a foam of film across the floor, as in the wake of a ship. Its whiteness

was romantic. The *Dame aux Camélias* might have died in it. . . .

You make your children's memories. I am very busy making mine a lovely summer, mostly blue—sea and sky; and my dresses all have flowers and butterflies printed on them. (The butterflies will remain clear for fifty years, I should say.) And we are learning French Songs in the garden after tea; so that there should really be a charming fragrance of stock and roses on the *Pont d'Avignon*. My friend is making her little boy a most gay and engaging memory by wearing a scarlet housecoat every evening, with belled-out skirts and a zipper at the neck that he may pull to hear the "whirr" that sounds like a moth in a rage.

A Frenchwoman, the daughter of a beauty whose zenith was adorned by a bustle and high, flowered hats set above a fringe, told me that, once at the corner of a street in Paris she was with her mother, and they paused by the edge of the pavement to let the carriages go by. (Renoir painted them. The mother in her high toque and veil and muff, a tailored bosom, an ebullient bustle; and the little girl's round cap, pale square face, black almond-shaped eyes, and buttoned boots.) As they waited, she looked up at her mother's face, and, suddenly, carried away by a timid but overwhelming sense of its loveliness, said:

"Maman, embrasse-moi?"

And her mother, not even glancing down at her, said with the serene severity that in those days was the parental tone:

"On n'embrasse pas dans la rue!" (One doesn't kiss in the street.)

FRAGRANT MEMORIES

Viols, garlands, ribands, are strung together. A pair of gloves, a nectarine; perhaps a mask; a wooden flute. The walls of memory have many panels; in the early ones the colours stay clear.

Fifty years ago, a little girl sat at the table of her nursery in Paris. Her nurse was at the window, looking down into the street. On the table in front of her (she was the *Princesse de Polignac*) a bowl of *semoule*. The nursery-maid empties the little bit of strawberry *confiture* over the white *semolina*. The little girl had wanted to save up the tasty *confiture* to eat afterwards. She weeps. Her nurse turns from the window, impatient. "How can you cry over such a little thing when today the War is beginning?" The War of 1870! A streak of strawberry *confiture* in a bowl of white *semoule*. . . .

TO OUR CONTRIBUTORS

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Coup. 1937, Daggett & Ramsdell

WOMEN CAN'T DRESS

(Continued from page 39) wonder, but what is actually going on is that somebody at a table nudges somebody else and says—"Get a load of the porch on the gal who just came in. Boy, what shoulders. They're looking for material like that on the line at Michigan and Minnesota."

AND STILL IT GOES ON

I don't know why it is that hefty gals, or ladies just beginning to spread out, take to wearing all-white, but I wish they'd quit. I don't like to have to look at 'em. And when they are a little too tight in spots, and pink flesh bulges over the white material—*phooie*. Come on, girls, get smart. If you must wear white, and haven't got the figure for it, let it flow a little. Get what I mean? Drape it. Get a little Grecian into the bodice. Loosen it up. Don't walk into a joint looking as though you

were about to detonate and spatter. White makes you look large, and that's all there is to it. I thought everybody knew that by this time. But the percentage of big dames still addicted to form-fitting white satin is staggering. Well, I can't do any more than tip you. Now it's up to your old man to slap you down.

At this point, some of my slightly bad-tempered readers are saying—"Hmph! I'd like to know what kind of places that smart young man has been going to where women dress so badly. If he went to the right places, he would find that American women are the best-dressed women in the world." Don't kid yourselves, girls. You used to be, but you aren't any more. And for my references—it was a pretty busy winter, what with strikes, floods, murders, and such, but, between times, I somehow managed to get around and watch the gals prance into most of the

better theatres and night-spots. Once in a while I'd see a well-dressed woman, but most of the time their clothes would frighten little children. And the funny thing was that out of town it wasn't nearly so bad. I guess the gals in the provinces just haven't got the dough to dress as atrociously as New York women do.

COMPANION IN MISERY

One of my female companions, on these forays into the glittering jungles of Manhattan, was a dress designer. She was a little baffled by the women, too. I would say—"Looka, there's a gal over there, and, from the ice on her wrist, she's got plenty of dough. I'll bet that black dress she's wearing set her back at least two hundred and fifty. And look at that line across the back. Three inches higher or lower, (Continued on page 87)

DECORATOR'S DAY-BOOK

(Continued from page 78) a number of additions to the season's ideas in a house lately finished in Sixty-Fourth Street. Most notable is the blue library, in which the colour does not change by artificial light—due to months of experiment with colours. Surprisingly enough, the blue walls have fuchsia mouldings, and this is all grounded by a deep raisin-coloured carpet. The heavy white linen curtains are printed in a flowered pattern that is mostly blues and reds, and a diagonally fringed fabric in cream colour covers two armchairs. For accent, there is a vivid yellow sofa, as well as a dominant and very fine Sheraton break-front bookcase.

The powder-room in this house is treated with panels of Directoire paper framed in beige marbled bands, with mouldings picked out in green and gold. A small dressing-table is hung in white taffeta and banded widely in bright green; and, on a green carpet, the apple-green chair with its valance of heavy white fringe faces the dressing-table. The mirror is applied directly to the paper panel behind it. The sum total of all this is a crisp freshness of colour. At either side of the mirror hang Maurice Heaton's lovely glass appliques in the form of three white feathers.

Bell and Fletcher are particularly ingenious about using old fabrics, which is an art in itself, especially when there is a limited quantity. They have contrived bedspreads and curtains of old damasks of infinitesimal yardages, and the results are astonishing.

Bell and Fletcher's work is an important part of the success of one of the most delightful houses in town, that of Mrs. Courtlandt D. Barnes in East Sixty-Second Street. This house combines most happily several periods—modern, Biedermeier, and Victorian.

After completing her own successful house in Beekman Place, Mrs. William Paley has allied herself with

Miss Helen Reiners in matters of decoration, and her office on Madison Avenue is filled with exciting new ideas. There is the Philippine furniture first sponsored in California by Paul Frankl. Of flat-woven rattan and bamboo, it has a pale waxed finish without even a spot of the familiar varnish, and the success of this furniture is such that it has already been used in three Philadelphia houses.

Then there are the fabrics designed and made by another Californian, Dorothy Liebes, which are specially woven to your order, and these combine cotton, linen, chenille, and even occasional strands of thin leather. There are bright plaids in coral, yellow, white, and chartreuse. A heavy chartreuse fabric has bands of thick loops in various widths and spacings. All these have been used to great effect in the decoration of a small boat, and they are summer materials of the freshest sort.

Alice Baldwin Beer has, in her new shop on Fifty-Seventh Street, a number of old chintzes of sufficient quantity (from twenty to twenty-five yards) to do a country room. These are patterns, of course, that you will not see again, since they are patterns that have not been printed for many years. A cream-coloured chintz has stripes of trailing green vines, separated by narrower stripes; a grey one, flowered in blue, has separate borders in blue; a vivid Victorian print in scarlet and pink has grey cartouches; and another with a pale green ground is patterned with vines and flowers in green, cream, and beige. This latter chintz has borders to match, also.

There is a white quilted muslin bedspread with a deep border of tiny embroidered bouquets of heartsease and strawberries; and a geometrically embroidered Spanish one is patterned in brown and cream on a beige etamine ground.

Miss Beer's collection of old white linen bedspreads should be used on luncheon tables, for they are mod-

ern in weave and pattern, and very heavy, some with thick knotted fringes.

A great discovery, too, are the old Spanish rugs of raw silk and linen, all rather small (about six feet by five), woven in soft shades of green, yellow, and a good deal of cream colour. One has an all-over pattern in green, cream, and pale shrimp-pink, with long luxurious fringes. Another with a geometric design in sage-green and cream has a centre square in cream and dandelion-yellow, and a pointed border to match, and all this is ornamented with rows of tufts in yellow, cream, and green. These, which should be fitted with removable pads for cleaning, are really unique for country bedrooms.

ITEMS ABOUT TOWN: For country tables—Steuben's heavy English-type of table glass, from goblets down to finger-bowls; not to be demolished by casual gusts of wind. And their crystal sauce-boats and Madrilène cups.

Olivette Falls' Venetian glass basket of crystal, flecked with silver, the cover a mass of crystal flowers with open spaces for a few natural ones. Her salt-glaze jugs in several sizes, with a creamy white glaze; her Wedgwood service with wide bands of ivy on a cream ground; and her large Victorian scrap-book pictures, all embossed, highly coloured, and framed in lace paper and white wood.

AND OUT OF TOWN: The Moroccan rugs of Ruth L. Brooks in Chicago, particularly the one called "Millefleur," which has a smooth yellow ground sprinkled with small, tufted, varicoloured flowers. To say nothing of the thick ones in brilliant, unpatterned yellows, greens, and plums.

And if you're in Paris, there is Anne Elsey Ruseau's new office in the rue Royale, for expert advice in buying old furniture and tracking down the mate to that Louis XV. chair or commode. AND for equally expert advice on getting them back to this country.

EVERETT GRAY LINSLEY

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WOMEN CAN'T DRESS

(Continued from page 86) and it would be right. But, where it is, it cuts across the back in just the wrong spot. Why? Can't they see a lousy line when they look in a mirror?" The dress designer said they probably could, but, when they paid that much or more for a dress, they didn't have the nerve to argue about it. They figured for that much dough it must be right.

Another item that puzzles me is the lack of brains shown by the girls in the amount of flesh exposed in evening gowns, and the manner of its exposing. Now I do not wish to be misunderstood at this point. I am not grouching about WHAT they expose, but HOW. Bless them, they can walk into the Rainbow Room in a G-string, and I'll lead the cheering. I am referring to flesh as part of an ensemble or colour scheme. The girls just will forget that the great white race isn't really white at all, but pink, or tan, or one of those shades, and pink and tan are colours. But the lambs never think of that. And, apparently, the designers don't either.

Also the design of the décolletage cuts the body up into some very curious chunks. Up to a certain point South, a lady's back can be a thing of great beauty. But below that point it gets just plain funny. Once they begin to cut away material below the foul-line, the dress loses all balance. The only way to make it come out right is to take away an equal amount from the front, at which point the *polizei* would step in. Ladies never seem to take the trouble to find out whether the amount of skin they show is in keeping with the cut of the dress, the material, the colour, or the fit. And they certainly don't bother to cover scrawny shoulders, back-bones that look like charts in Vertebrate Zoology, sallow skin, or fat arms, any of which will ruin any dress that was cast originally for some handsome young animal.

PARTING SHOTS

I believe this may be said to cover a cursory preliminary review of the situation, and it should give the ladies something to think about. I will add in closing that I will not stand for any more of those tight-fitting black dresses of some material that looks like rubber or patent leather, and you can just forget about those dresses trimmed with that stuff that looks as though it had been taken out of somebody's comb. And for Heaven's sake, if you are going out in the evening and expect to dance at some time or other, wear something with some swing to it, that doesn't make you look as though you were shivering under a cold shower. Tight-fitting dresses, the ones that outline the entire body, just weren't meant to be danced in. So many of the girls do such funny things with their...that is to say, they sort of...or rather, down at the end of their backs....I mean...oh well, dance yourself past a mirror in one of those sausage-skins, and you'll see what I mean. So will everybody else.

If I am not too busy next season I may open a salon to tell you gals what is the matter with your dresses, and how to fix it. But it will cost you plenty. This is just the come-on.

"TISH-U-FELTS" REGISTERED

TAILORED TO TRENDS IN COIFFURES



Leighton "Tish-u-Felt" for Fall conforming to a smart coiffure by Charles of the Ritz.



Soft curls framing the face beneath a tailored brim. Hat lines, for the first time, smartly coordinated with hair lines. Leighton Hats of supple, pliable "Tish-u-Felt" are designed in co-operation with America's leading hair stylists. Look for the tag which identifies "Tish-u-Felts", tailored to trends in coiffures.

HAT ILLUSTRATED BEARS THE LABEL — "A ROSE DESCAT ADAPTATION"

IN "TISH-U-FELT" (NEVA-SPOT) \$5 • IN IMPORTED VELOUR \$8.75

TAILORED BY LEIGHTON

Leighton "Tish-u-Felt" hats are obtainable in the shops listed at the left

WRITE FOR THESE BOOKLETS

You can simplify your shopping and learn more about many products advertised in Vogue by writing to the addresses listed below for these booklets. They're all free unless otherwise indicated.

Household

THE BRIDE SELECTS HER TABLE SILVER. The Lunt Silversmiths list four sets of table silver—one including the bare necessities, one set for six people, another for eight and a service for twelve people. The fine Lunt patterns are illustrated, with prices for each. Valuable hints on marking silver are also included. LUNT SILVERSMITHS, DEPT. V, GREENFIELD, MASSACHUSETTS.

FLOWERS AND PERSONALITY brings out the importance of wearing flowers that are suitable to your type. Flowers are shown on various types—naive, poised, exotic, romantic, mysterious and many others. FLORISTS' TELEGRAPH DELIVERY ASSOCIATION, DEPT. V, 484 EAST GRAND BLVD., DETROIT, MICHIGAN.

DEAN'S BON VOYAGE BOXES—a new booklet, greatly enlarged and revised, on Dean's famous bon voyage boxes, includes style numbers and prices so that you may place orders for your friends. DEAN'S, DEPT. V, 73 EAST 57 STREET, NEW YORK CITY.

ENJOY YOUR SILVER is a handy little book to tack up on your kitchen wall for reference. Gorham has given tips in this booklet, not only on enjoying your silver and caring for it, but on table setting and entertaining. Please send ten cents with your request. GORHAM, DEPT. V, PROVIDENCE, RHODE ISLAND.

COCKTAILS READY TO SERVE. Heublein Club Cocktails are bottled, ready to serve! There are nine different cocktails prepared by Heublein—these are described in their booklet that gives recipes for appetizers to serve with each cocktail. HEUBLEIN, DEPT. V, HARTFORD, CONNECTICUT.

Wardrobe

BOTANY FABRIC PRIMER is an informative little booklet that explains the difference between woollens and worsteds. There is a chart showing the different processes. BOTANY WORSTED MILLS, DEPT. V, PASSAIC, NEW JERSEY.

FOR SMART WRISTS—Hadley's watch bracelets for both men and women are shown in their new booklet. These wrist watch bracelets are noted not only for excellent design, but for their dependable service. THE HADLEY COMPANY, DEPT. V, 293 DEXTER STREET, PROVIDENCE, R. I.

THE CORSET THAT'S DIFFERENT is Warner Brothers' booklet that describes their "Le Gant" corsets and the "Half-Size Le Gant" models. There are notes on how to care for these corsets and many illustrations of styles for all figure types. WARNER BROTHERS, DEPT. V, 200 MADISON AVENUE, NEW YORK CITY.

SILK HOSIERY—COCOON TO COUNTER is an informative booklet describing the manufacture of silk stockings from the preparation of the raw silk through the

dyeing and finishing. This will be sent to you with the compliments of Humming Bird hosiery. DAVENPORT HOSIERY MILLS, DEPT. V, CHATTANOOGA, TENN.

Travel

ON YOUR OWN IN EUROPE tells you all about Raymond-Whitcomb Independent Trips to Europe—trips that enable travellers to go where they want to go. This booklet gives you an idea of the cost of European travel, and includes a map showing the principal places in Europe. RAYMOND-WHITCOMB, DEPT. V, 145 TREMONT STREET, BOSTON, MASSACHUSETTS.

THE SHAKESPEARE COUNTRY—this beautifully illustrated booklet describes this historic country, not only famous as the home of the world's greatest dramatist, but containing within a small area the whole story of England's social life. ASSOCIATED BRITISH AND IRISH RAILWAYS, DEPT. V, 551 FIFTH AVENUE, NEW YORK CITY.

CANADA'S GAME FIELDS is a brief description of the game resources of Canada. Hunting in each of the provinces is described. Another booklet called "Sport Fishing in Canada" gives you a similar description of the game fish resources. CANADIAN TRAVEL BUREAU, DEPT. V, OTTAWA, CANADA.

GRACE LINE TO SOUTH AMERICA is a new descriptive folder giving sailing schedules, rates and other information for the Grace Line's services to Panama, Colombia, Ecuador, Peru, Bolivia, Chile, Argentina and Havana. GRACE LINE, DEPT. V, 10 HANOVER SQUARE, NEW YORK CITY.

SPOTLESS FLEET VACATION CRUISES tells you all about the Holland America Line cruises to the tropics, Nova Scotia, Quebec, etc. A helpful map will be a guide in planning your trip. HOLLAND AMERICA LINE, DEPT. V, 29 BROADWAY, NEW YORK CITY.

Beauty

CHANEL—the Chanel perfumes, created by the famous French couturiere, are described in a beautiful little booklet that will be sent to you. Besides describing the perfumes, it tells you many interesting things about this famous designer. CHANEL, DEPT. V, 35 WEST 34 STREET, NEW YORK CITY.

LADY BE YOUNG tells the amazing story of Endocrine, a new beauty cream that helps to prevent and overcome lines and wrinkles and renew youth and firmness! There are pictures showing the results of tests made that will amaze you! This little book also tells you about the properties of Endocrine and how to use it. ENDOCRINE, DEPT. V, 551 FIFTH AVENUE, NEW YORK CITY.

THE SECRET OF SMARTNESS AND THE ART OF ALLURE is Alma Archer's revealing booklet, giving information about her home-study course. Included also is a self-analysis chart. ALMA ARCHER, DEPT. V, 724 FIFTH AVENUE, NEW YORK CITY.

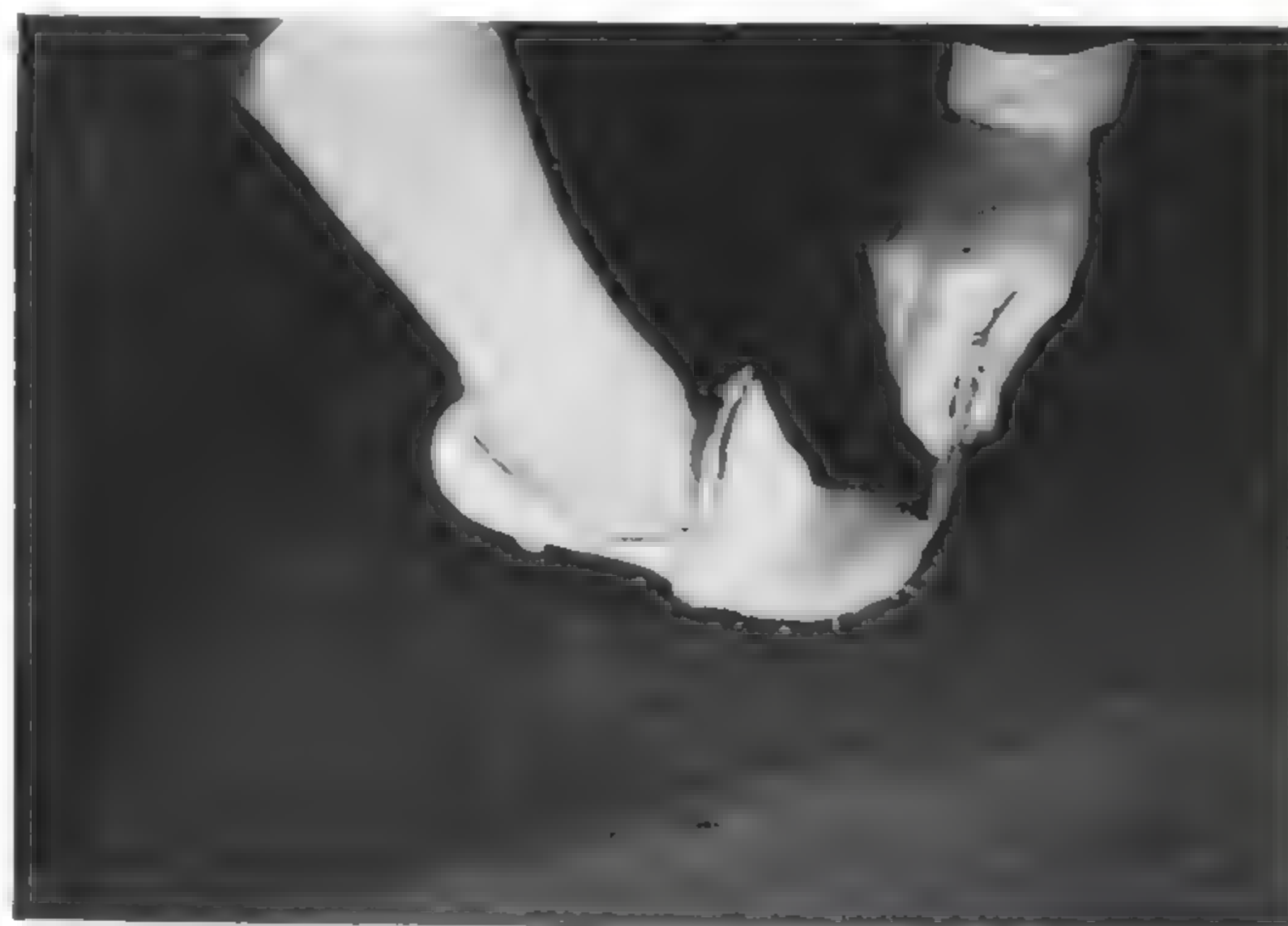
FINE ITALIAN HAND FOR SHOES



Left: Ferragamo's workshop, where Italian shoemakers bred to the tradition of lasts and soles finish up the work that Ferragamo starts. No machines are used—every operation is done by hand



Right: Ferragamo himself, having examined a client's foot with his sensitive fingers to determine underlying bone structure, fits the dummy shoe (or mask) of kid, which he has constructed from his notes



Above: Another view in the adjustment of a dummy shoe, when Ferragamo snips and trims away the leather with the exactitude of a dressmaker. The customer's wooden last is always kept on file



Right: One of Ferragamo's latest designs, a strap-boot of black kid. Made up from the client's dummy model, it embodies Ferragamo's great principle—that the weight of the body should fall on the instep

Vogue forecasts the Autumn Mode

August 1st issue presents an exciting and illuminating preview of NEXT SEASON'S FASHIONS

Here's the signal for all smart women to sit up and pay attention! Vogue brings you the official fashion forecast . . . unique in its authority and detailed information . . . invaluable because of its expert counsel concerning the first purchases for your fall wardrobe.

These are a few of the important subjects covered in this issue

Furs

— featured especially because August is one of the most advantageous times of the year to buy. Vogue shows you the furs which will be best for 1938 — new ways of treating and cutting them — new combinations of fur and fabric. If you plan a fur investment, or want last season's coat remodeled, by all means see the August 1st issue of Vogue before you act.

Hats

— your first consideration for the new season . . . yet it's so easy to be fooled by the early arrivals. Vogue's advice will not only help you to avoid the failures and too-successful models — but it will show you how to choose for chic and distinction.

Tweeds

— essential in every Autumn wardrobe. If you want the smartest in the field, examine Vogue's selections for lines and colours before you decide what to buy.

Shoes

— that will step smartly through the season. As skirts go shorter, shoes become increasingly important and shoe designers meet the challenge successfully with the new styles shown here.

OTHER SPECIAL FEATURES IN AUGUST 1st VOGUE

AT THE RACES

— well-known turf enthusiasts, trainers, riders, and winners, caricatured by Covarrubias.

VOGUES OF 1938

— a six-page preview of Walter Wanger's gay new cinemusical comedy scheduled for early release.

VENICE AND ITS LIDO

— a feature by Helen Brown Norden decorated with Garretto's inimitable drawings.

LONDON VS. NEW YORK

— James Agate, famous British drama critic, analyzes the season here and there.

SCRAP-BOOK CUTTINGS

— Cecil Beaton robs his own and his friends' volumes for choice souvenirs of the current scene.

EAT FOR YOUR FIGURE'S SAKE

— Vogue presents scientific diets to achieve the figure you desire without too much self-denial.

VOGUE'S AUTUMN FORECAST ISSUE

at all good news-stands

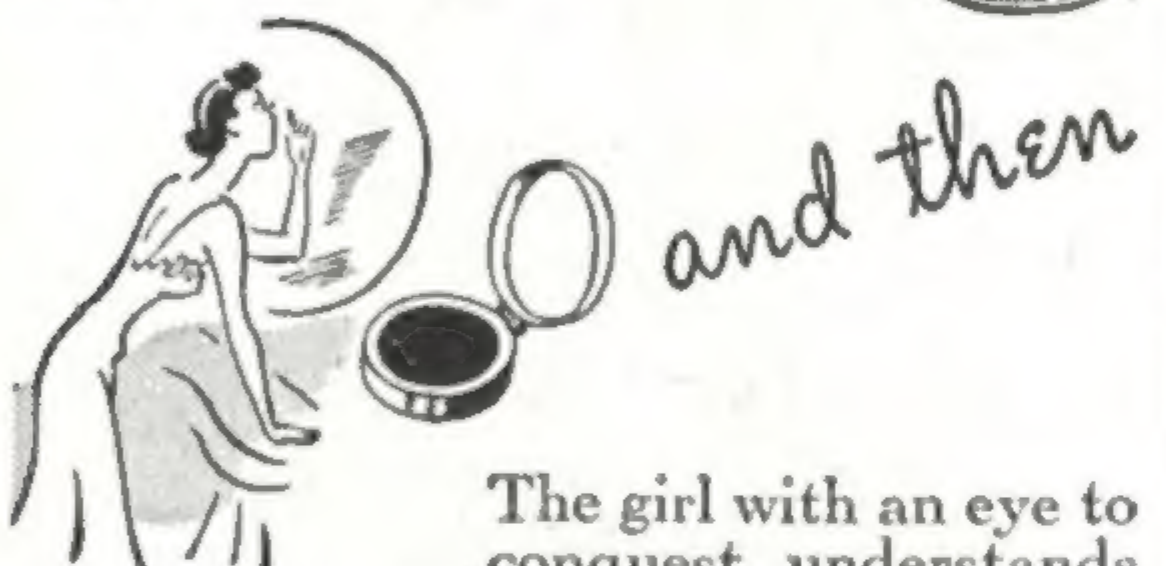
August 1st



Don't be a Wash-out!



lovely! (LASHTINT LIQUID MASCARA is the secret of summer sirens!) There'll be no more streaky cheeks or pale, sun-bleached lashes—this mascara is *really* water-proof! It never cracks or flakes, and looks completely soft and natural. Comes in black, brown, blue or green. \$1.



and then
The girl with an eye to conquest understands the allure of a subtle touch of eye shadow to give her eyes depth and color under a strong, white sun... or to put glimmering highlights on her eyelids at night. SHADETTE comes in ten subtle daytime shades to match your gay vacation clothes, and in gold and silver for evening. 75c.



and never forget
That the basic secret of all beautiful eyes is a frame of glorious curling lashes. Just slip your lashes into KURLASH, the handy little beauty necessity that curls them in only 30 seconds, without heat, cosmetics, or practice. \$1.

Other KURLASH Products Are:

TWEEZETTE—the automatic tweezer for painlessly removing face hair
LASHPAC—a purse-size lipstick mascara with built-in brush
LASHTINT MASCARA—cased in metal compact with a patented sponge arrangement that assures perfect applications at all times
KURLENE—to promote luxurious lashes and brows
TWISSORS—the ingenious tweezers with scissor-handles

Kurlash

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The Kurlash Company, Rochester, N. Y.
The Kurlash Company of Canada, at Toronto, 3

Please send me, free, your booklet on eye beauty, and a personal coloring plan for my complexion.

Eyes _____ Hair _____ Complexion _____

Name _____

Address _____

City _____ State _____

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(Continued from page 48) The "Ambassadeurs," on the Champs-Élysées, is under the austere eye of Albert (Maxim's portly and dignified maître d'hôtel), and has never had a more fantastically successful season. It's the place of the moment to dine, in full white-tie regalia, and see all the Paris dress successes of the season; in fact, it's what the French call *follement élégant*. The Negro orchestra that used to play at "Florence's" is there now, and there is also the best waltz orchestra in Paris—which is a great boon for the waltz-loving Parisians. The floor-show is good and not too long, and there's enough doing to hold you from nine-thirty until midnight, when you will probably want to move on to the new night-club, "Bagatelle."

This is absolutely our favourite place—and lots of other people's, too, as you may have gathered. Remember "Florida," with its open ceiling, its divine tango orchestra, the great French dolls they gave you, and Lady Abdy statuesquely dancing the Charleston? Later, the same place turned into "Montmartre," and now it's "Bagatelle"—open ceiling and all, with the same types of beautifully dressed women and white-tied men, arriving late and causing a lot of confusion

PARIS GUIDE

by stopping to speak to every one.

Maxim's is still the most amusing place in Paris to dine and see every one you know. You can go dressed or not, as you please, but don't hope to get a table after eight o'clock, unless you've telephoned in advance. It's fun to dine late, about tennish, and then go to the Bal Tabarin before midnight—another place where you must reserve a table.

As to late *boîtes*, there's no place more entertaining than the old "Melody's Bar" in Montmartre. It's one of those places where girls come out and do extraordinary Harlem-like dances, with or without customers. There is a superb rhumba orchestra that pounds rhythm into your feet, and there are always amusing Negro entertainers. It isn't good until two A.M., but then you can stay on until dawn. "Don Juan" and "Casanova" are the dressy dim-lighted late places, conducive to confidences and sentiment, where you go with one person rather than with a crowd.

Cocktail parties, which have always been incidental to the French, are now covered with great thoroughness. If you invite fifty people, you are more apt to have a hundred—with a good percentage of the women wearing

new hats. (All of this sudden social enthusiasm has been a terrific stimulus to competitions in chic.)

Then, too, there has been a sudden shower of private balls of late. For the Baron Maurice de Rothschild's costume ball on July first, all the feminine dinner-guests were asked to choose Harlequin or Pierrette costumes, in blue-and-white or black-and-white, from Marcel Rochas, at the host's expense—thus assuring uniformity among the costumes. Elsa Maxwell is getting up a July party to be given on barges in the Seine.

In short, a sudden spurt of life has penetrated Paris—the smart sophisticates, the people in the street, even the Exposition workers, who speeded up their hammers to put a finish to the Exposition that Paris promised the world. Once again you hear people called by their first names in every language at the Ritz Bar; once again Montmartre is gaudy and bright and full of taxis and people at four in the morning, and the Bois is cool and green and full of packed restaurants and sleek cars with foreign number-plates. With sky-ballets filling the summer nights, and a season that promises to continue well into August, Paris is our suggestion for a vacation.

DID YOU SKIP THESE BOOKS?

(Continued from page 42) dictatorship not dissimilar to those now ruling part of Europe. The book has its turgid stretches—for, though Hitler has exiled him, Neumann's prose remains *echt Deutsch*—but the patient reader, and particularly if he likes historical novels, will find himself moving in a strange and brilliantly coloured world, in the company of enigmatic, ruthless, and magnetic personages. I'd give ten *Gone with the Winds* for one *Gaudy Empire* and still doubt that it would be a fair exchange.

If you should look into Burton Rascoe's amusing and lively memoirs, *Before I Forget* (herewith recommended also, especially if you favour literary gossip), you will encounter the Peattie family of Chicago, in whom literary talent sprouts forth, Du Maurier-like, generation after generation. Donald Culross Peattie (his wife, just to solidify the tradition, writes, too) is rapidly gaining a reputation as a genuinely distinguished stylist, an animal of which these American woods of ours are not too full. His latest volume, meditative and lyric in tone, is *A Book of Hours*, a chaplet of brief essays, twenty-four in all. Some deal with Nature—Mr. Peattie's real job is that of naturalist—but all deal with humanity. The book is not for every one; yet it seems to be ingeniously devised for reading during the summer, when the crowded tempo of city living gives place to a few simple verities—sun, sea, sand—verities upon which Mr. Peattie composes lovely variations.

Now, should the silver column in the thermometer drop still another five or ten degrees, you might be encouraged to try any of the following four books, in some ways the most in-

teresting of the spring season. Not one of them, I warn you, is "hammock-reading"; and one is truly difficult and to be approached only in a spirit of determination. This is *Nightwood*, a curious, tortured novel by Djuna Barnes, whom you may have met if you knew Paris in the great Left Bank days of a few years ago. *Nightwood* is definitely about not-nice people: their sexual habits are somewhat unusual, their speech is strange, their lives seem to have little relation to yours or mine. *Nightwood* is a cousin to James Joyce's *Ulysses*, and if you can't stand *Ulysses* (I'm not arguing, just trying to be helpful) you won't like *Nightwood*. The converse is also in a measure true. I'm convinced that Miss Barnes' book is extraordinary, possibly with a streak of genius running through it. So far, however, I haven't managed to collect many backers.

The Years by Virginia Woolf makes easier journeying, subtle and un-concessive as is the quality of Mrs. Woolf's mind. *The Years* presents a half-century in the undercurrent life of an English family—one of those upper middle-class English families that spawn with the reckless immodesty popularly supposed to be the mark of the proletarian. Mrs. Woolf's book is literature, and at the same time gives the impression of music. It has nothing in common with the overstuffed family novel of Galsworthy.

When you read Virginia Woolf, you are delighted and impressed, but you do not have any sense of immediacy, of here and now. A curious haze, an atmosphere of remoteness is generated by her pages. There is the real world, there is the Woolf world: both enjoying an equal right to existence. In such a novel as *Bread and Wine* by the Italian anti-Fascist, Ignazio Silone,

you are brought up slam-bang against the basic realities of modern life. Yet in this story of secret revolutionary or pre-revolutionary activity among the peasants of the Abruzzi, there is no excess of preachment, no bitterness of dogma. Indeed, though it deals in part with oppression and hunger and death, it is full of a dry wit and a fine peasant humour. Silone himself makes no secret of his hatred of Il Duce. He has been imprisoned in Italy; he has been harried by the Blackshirts from hamlet to hamlet. I should judge it to be the best novel the Continent has sent us in the last twelve months.

But I think I've received more solid enjoyment out of *The Nile*, in which Emil Ludwig makes a surprising comeback, than out of any other book of the season. It's not for trippers who have been satisfied with a look at Gizeh, a ride on a camel, tea-dancing at the fashionable Cairo caravanserais. It's a big book, a grand thick stew of history, topography, geography, folklore, natural history, biography—quite honestly what the subtitle claims, the life-story of a river. I'd argue that it's Ludwig's best job, with *Schliemann* a close second, *Napoleon* and *William II.* poor thirds, and the rest nowhere. I ought to warn you that it's almost a whole summer's reading in itself, for it's one of those meaty, fact-crammed affairs that make for slow, but savorious perusal. It should hold you through August, anyway—and what offers greater escape-value in that still and torrid month than to lose oneself in the story of the greatest of all streams, which has seen Cleopatra and General Gordon, fellaheen and British red-coat, cannibals and the engineers of the Assouan dam. Miss the others, if you must, but don't miss *The Nile*.

ALL THE COMFORTS OF HOME . . . in the 1900's



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Any Bed FEELS LIKE HOME
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A cot in a summer cottage can still feel like "Home Sweet Home" if it is made with Wamsutta *Supercalé* sheets and pillow cases. Their delicious sleepy smoothness is always the same. Even by the seashore they do not absorb moisture from the air and become damp but keep smooth, cool and unruffled whatever the weather.

With Wamsutta *Supercalé* sheets on your beds your summer guests will agree that Wamsutta deserves the reputation and preference which it has enjoyed for five generations as "The Finest of Cottons."

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IF YOU CAN'T SLEEP . . . Smooth, cool Wamsutta *Supercalé* sheets really can help you sleep better. SYLVIA of Hollywood, famous beauty specialist, tells and shows you how. Write for a free copy of her booklet, "HOW TO GET YOUR BEAUTY SLEEP."

After 14 Day Evaporation Test

8 popular polishes became thick and gummy, while the
NEW CUTEX POLISH stayed as easy to apply as ever!



Do You Lose $\frac{1}{3}$ to $\frac{1}{2}$ of Your Nail Polish By Evaporation?



The New Cutex Polish is Usable to the Last Drop!

Try these New "Smoky" Shades

MAUVE—A misty lavender pink. Perfect with blue, gray and with delicate evening pastels.

RUST—A smoky shade for tanned hands. Good with brown, beige, gray, green, white, copper.

ROBIN RED—A new, softer red. Goes with everything, daytime or evening—very sophisticated with black and white.

OLD ROSE—A soft, feminine dusky rose. Very flattering—especially with the important new wine shades!

THE NEWEST SHADE—BURGUNDY—A deep purply wine shade. Enchanting with pastels, black, white or wine, and electrically smart with blue.

"**W**E'RE getting tired of having to pay for TWO bottles of nail polish in order to really get ONE!" women complained. We thought that was a legitimate grievance, so we perfected our wonderful New Cutex.

Now we are proud to say, "Buy the New Cutex and you'll get *all* the polish you pay for!" We've made sure that the last drop will be just as much of a joy to apply as the first one!

To prove it, we deliberately uncorked 10 bottles of nail polish . . . two of our New Cutex and eight popular rival brands—and let their contents stay exposed to the air for 14 days.

Only the New Cutex stood the test! All the rest became thick and gummy. But the New

Cutex evaporated less than half as much as the competitive brands. After 14 days, it still went on the nails as smooth as glass, free flowing . . . just right!

Think what a saving this means! A saving not only of money, but of annoyance. Add to this Cutex's longer wear, its freedom from chipping and peeling, its fine lacquer, its 11 smart shades . . . and you can't wonder that women everywhere are refusing to put up with ordinary wasteful polishes any longer.

And besides giving you twice as much for your money, Cutex costs so little to begin with! The New Cutex is still the old economical price of 35¢ a bottle, Crème or Clear.

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MAIL COUPON TODAY for complete Cutex Manicure Kit, containing your 2 favorite shades of Cutex Liquid Polish, Polish Remover and sample of Cutex Lipstick for only 16¢.

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I enclose 16¢ to cover cost of postage and packing for the Cutex Introductory Set, including 2 shades of Cutex Liquid Polish as checked. Mauve ☐ Rust ☐ Burgundy ☐ Robin Red ☐ Old Rose ☐

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